



# ENGLISH 13

## DREAMS AND WISHES



Distance  
Learning

MODULE 2

Alberta  
EDUCATION





**English 13**

**Module 2**

# **DREAMS AND WISHES**



English 13  
Student Module  
Module 2  
Dreams and Wishes  
Alberta Distance Learning Centre  
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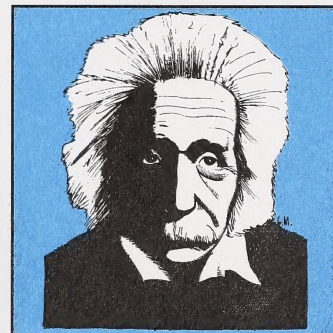
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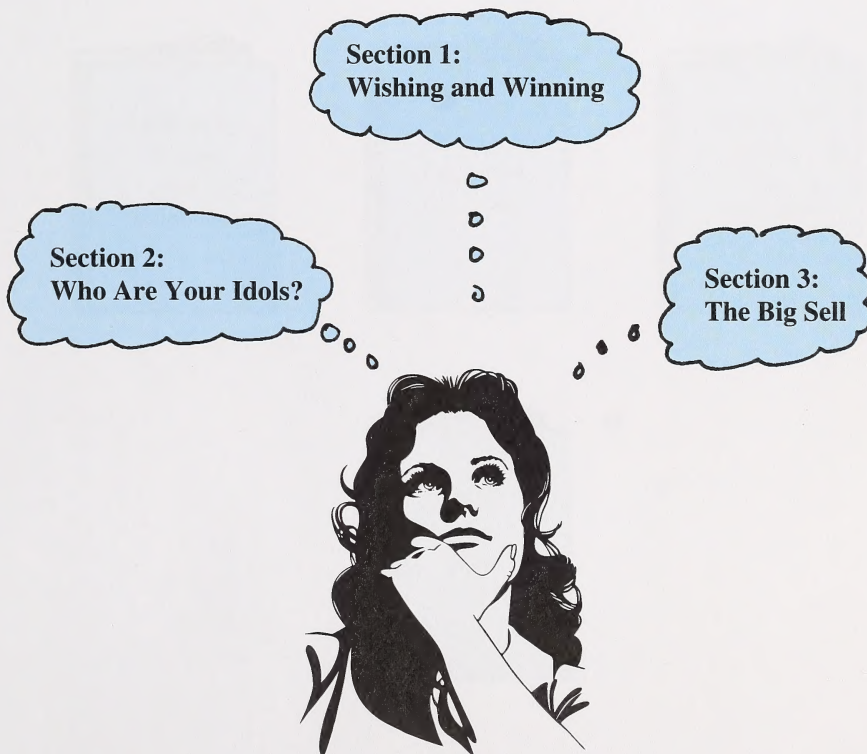


## OVERVIEW



In the first module, you spent a lot of time thinking and writing about who you are as a person. In this module you will shift your focus to your dreams and goals. You will read and write about things that influence your dreams, such as your heroes, your ideas about winning and success, even the messages you get from advertisers.

As a reader, you will learn techniques for skimming and scanning a magazine article. As a writer, you'll experiment with drafting, revising, and editing pieces about people you consider *winners* and idols. You'll work with media in this module learning about television characters and the techniques used by advertisers.



## MODULE 2 – DREAMS AND WISHES

## Evaluation

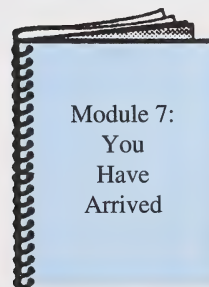
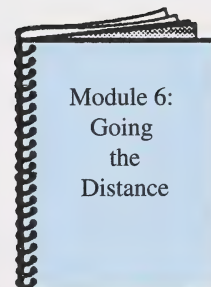
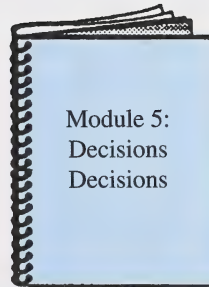
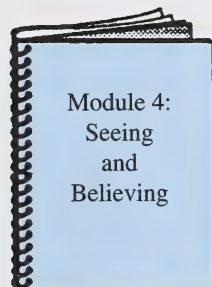
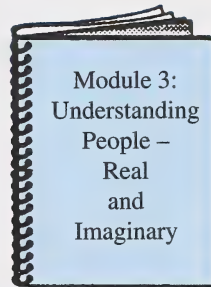
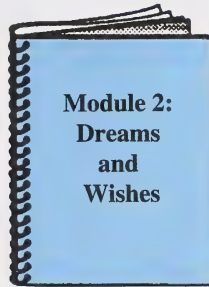
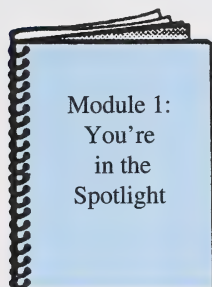
Your mark for this module will be determined by your work in the Assignment Booklet, which contains three section assignments. The mark distribution is as follows:

<b>Section 1 Assignment</b>	<b>25%</b>
<b>Section 2 Assignment</b>	<b>35%</b>
<b>Section 3 Assignment</b>	<b><u>40%</u></b>
<b>TOTAL</b>	<b>100%</b>



## Course Overview

English 13 contains seven modules.





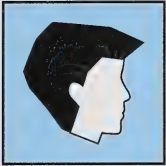
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# SECTION

# 1

## WISHING AND WINNING



What are your dreams for the future? What do you wish for yourself? Do you see yourself as a winner now? Can you picture yourself as a winner in the future? What do you think a *winner* is, anyway?

During this section you will think and write about your own fantasies. You will read about winners – people who are successful in some way – to see what happens to the fantasies of others. Along the way, you will learn how to read articles more effectively. Finally, you will work step by step through the writing of a short composition about someone you think is a winner.

## Activity 1: What Makes a “Winner”?



Today’s newspapers and magazines are filled with stories of winners – people who have “made it.” Often we associate winning with being successful in some way. What makes a winner? Think of people you know, or have heard of, who you believe are winners in their own ways. Brainstorm a list of all these people; write down their names, and beside each name, write down what makes this person a winner in your eyes.

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Circle the name of any of the following famous persons you think of as a winner.

**Roberta Bondar**      **Elijah Harper**      Terry Fox      **Margaret Thatcher**

Stephen King      Helen Keller      **Wayne Gretzky**      Bill Cosby

**Mother Theresa**      Albert Einstein      **Elvis Presley**

Tina Turner      **David Suzuki**      Karen Percy      Barbara Walters

**Mikhail Gorbachev**      Benazir Bhutto      **Marjorie Bowker**



Look back at the names you circled. In your opinion, what makes each of these people a winner?

Before you read any further, think carefully about what winning means to you. What personal qualities does a winner have?

1. In the space following, create a cluster to find out what ideas you associate with the word *winner*.

The word *winner* is written in the centre of the cluster. Write down all of the words that come to mind when you think of someone who is a winner. If possible, work with someone else such as a friend, classmate, teacher, or someone at home to help you brainstorm ideas that help define the word *winner*.



How would you define success? Read each of the following quotations slowly, and ask yourself as you read: What is this person really saying about success?

- A. "Success is a journey, not a destination." – Ben Sweetland*
- B. "Six essential qualities that are the key to success: Sincerity, personal integrity, humility, courtesy, wisdom, charity." – Dr. William Menninger*
- C. "I cannot give you the formula for success, but I can give you the formula for failure, which is: Try to please everybody." – Herbert Bayard Swope*
- D. "There is only one success – to be able to spend your life in your own way." – Christopher Morley*
- E. "You have reached the ultimate success as soon as you become uninterested in money, compliments, or publicity." – Dr. A. A. Battista*

2. Which of these quotations comes closest to your own beliefs about success in life? Choose one quotation that has personal meaning for you, and explain why on the following lines.

I believe most in quotation \_\_\_\_\_, because \_\_\_\_\_

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Compare your responses with those in the Appendix, Section 1: Activity 1.

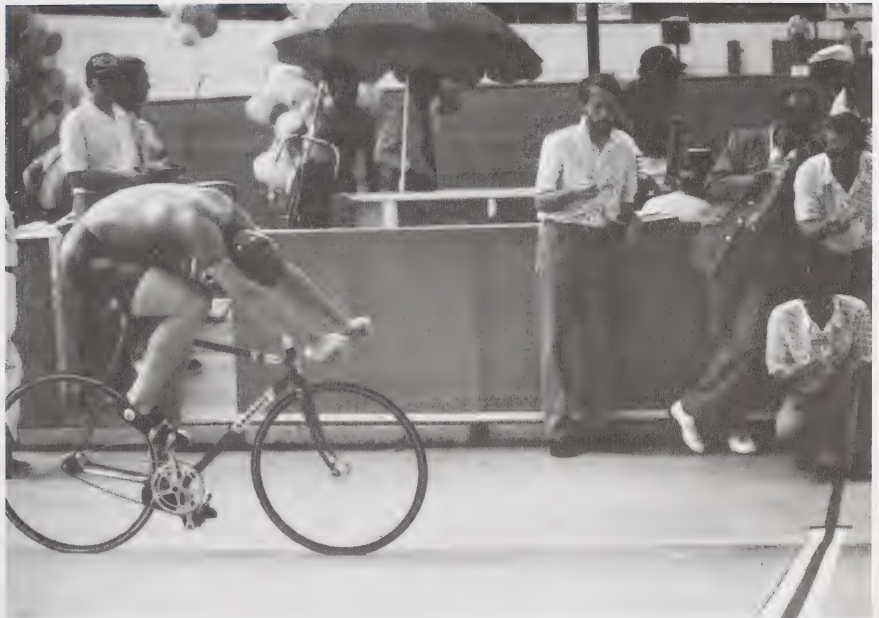


**JOURNAL**

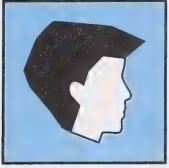
In your Journal respond to the following idea.

Think of a time in your life when you achieved success by doing something important to you. How did you go about attaining your goal? How did you feel when you achieved it? Freewrite about this experience of achieving success.

Ask two other people (friends, classmates, a teacher, or someone at home) to each describe to you a time when they achieved success. Then answer this question in your mind: Does success mean different things to different people?

**Activity 2: Winning and Losing**

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Does a winner always have to win?

Do winners sometimes lose? What does it feel like to lose?

### JOURNAL

In your Journal respond to the following idea.

What is it like to fail at something? Think back to a time when you failed to accomplish something important to you. What did it feel like? What thoughts did you have? Freewrite about the experience of failure.

### Finding the Main Idea

A *parable* is a little story told to teach a religious or moral lesson or a general truth about life. For instance, in the New Testament (in the Bible used in the Christian religion), Jesus often told parables to his listeners to illustrate lessons about caring for others, being honest, and other things. Can you think of any parables you have heard or read?

The following modern parable presents a lesson or main idea about success and failure through the words of a rabbi (a person ordained to be the religious leader of a Jewish congregation). Read the parable and try to figure out what the main idea is.

A troubled man paid a visit to his rabbi. A wise and good old rabbi, as all rabbis try to be. “Rabbi,” said he, wringing his hands, “I am a failure. More than half the time I do not succeed in doing what I must do.”

“Oh?” said the rabbi.

“Please say something wise, rabbi,” said the man. After much pondering, the rabbi spoke as follows: “Ah, my son, I give you this wisdom: Go and look on page 930 of *The New York Times Almanac* for the year 1970, and you will find peace of mind maybe.”

“Ah,” said the man, and he went away and did that thing.

Now this is what he found: The listing of the lifetime batting averages of all the greatest baseball players. Ty Cobb, the greatest slugger of them all, had a lifetime average of only .367. Even Babe Ruth didn’t do so good.



So the man went back to the rabbi and said in a questioning tone: “Ty Cobb – .367 – that’s it?”

“Right,” said the rabbi. “Ty Cobb – .367. He got a hit once out of every three times at bat. He didn’t even bat .500 – so what can *you* expect already?”

“Ah,” said the man, who thought he was a wretched failure because only half the time he did not succeed at what he must do.<sup>1</sup>

1. Now complete the following sentence by stating what you think is the main lesson shown in this parable. If you need to, read the parable again.

In his parable about success and failure, author Robert Fulghum presents the idea that

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Compare your responses with those in the Appendix, Section 1: Activity 2.

Read the following article. As you read, ask yourself: What exactly is the main idea expressed in the article?

<sup>1</sup> Villard Books for the excerpt taken from “All I Really Need To Know I Learned in Kindergarten” by Robert Fulghum. Copyright © 1986, 1988 by Robert Fulghum. Reprinted with permission of Villard Books, a division of Random House, Inc.

## DON'T BE AFRAID OF MISTAKES

“Yes, but what if I make a terrible mistake? What if I fail?”

Well, what if you do? What’s so terrible about that?



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Many grown-up people feel that one failure, setback, or mistake will be a sign of ultimate defeat and worthlessness. But look at any child learning to walk! That child will have to fall down at least a hundred times before it masters the art, and instinctively it knows it. Watch what any 1-year-old does when she falls down. She has a fit – not so much in pain as in impatience and fury. Then she crawls over to the nearest chair leg, pulls herself up, and tries again. If that child fell down once and gave up, she would never learn to walk. And that’s a beautiful model for every kind of learning.

*You will never learn or accomplish or create anything of value if you cannot let yourself make mistakes.* All successful people know this. You tell a top achiever in any field, “I failed. I feel like giving up,” and she or he will say, “You’re crazy.” Herman Melville, of *Moby Dick*, went so far as to say, “He who has never failed somewhere . . . cannot be great. Failure is the true test of greatness.” And this is from a *Quest* magazine profile of rock climber Royal Robbins:

It’s disturbing, perhaps, to think of Robbins, one of the greatest climbers alive, as losing his hold and falling – after all, if *he* falls, what about us? – but the reason has nothing to do with lack of ability. Robbins falls when he attempts something that is at the very limit of his powers, and it is his nature always to extend these limits. He expects a fall and is prepared for it.

There is a strange and comforting relationship between failure and preparation. It’s a common assumption that if you really try your hardest to get something and don’t get it, you’ll be shattered – so it’s safer not to risk going all out. That is totally false. The exact opposite is true. If you’ve prepared for every contingency you can imagine, and then it doesn’t work out, you won’t feel so



bad. You'll just say, "Damn! Well, three cheers for me, I really tried," and go on to the next thing. *You never feel really bad when you've given something your best shot.* You may be disappointed, but you don't blame yourself. But if you haven't given it your best shot, you feel terrible. Because you never really know whether you could have done better ... but you do know you could have done more. Win or lose, all-out efforts leave you feeling clean and good about yourself.<sup>1</sup>

Talk over the following questions with at least one other person (friends, classmates, a teacher, or someone at home). Then write the answers on the lines provided.

2. What is the main idea in this article about failure and making mistakes?

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3. What is your definition of *defeat*?

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4. Think of a very successful person who experienced defeat but continued to strive for success. On the following lines, explain what the defeat was, and how the person handled it.

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Compare your responses with those in the Appendix, Section 1: Activity 2.

<sup>1</sup> Viking Penguin for the excerpt "Don't Be Afraid of Mistakes," taken from *Wishcraft: How to Get What You Really Want* by Barbara Sher and Annie Gottlieb. Copyright © 1979 by Barbara Sher. Reprinted with the permission of Viking Penguin, a division of Penguin Books USA Inc.

**JOURNAL**

In your Journal respond to **one** of the following ideas.

Think of examples from daily life that show “you will never learn or accomplish or create anything of value if you cannot let yourself make mistakes.” Describe a time in your life when you made a mistake from which you learned something important.

**OR**

Think of a time in your life when you failed at something. Did you feel like giving up? Did you feel impatient, or angry? How did you deal with your feelings? Describe this incident and your feelings.

**Point of View**

What do you suppose a successful matador would be like? The following short article is a true story about a man who supposedly was a failure as a matador.



## The Worst Matador

Raphael Gomez was one of those rare matadors in whose company a bull was often safer than in the hands of a vet. Once when asked what he did to train, he replied, 'smoke Havana cigars.'

Known as 'El Gallo,' he would stride into the ring manfully, throw a flower at a local beauty and then dedicate the bull to her in a long and florid speech. 'To thee alone I dedicate the life of this bull,' he would say before turning round to strike a fine pose and await the opposition. As soon as it snorted into sight, El Gallo would regularly drop his cape, sprint across the ring and dive headlong over a barrier in a move known technically as the 'Espantada.' 'All of us artists have bad days,' the unique matador used to say. He was sometimes panic stricken simply because of the way a bull looked at him. Ernest Hemingway said that for a bull to kill El Gallo would be 'in bad taste.'

He was brought out of retirement seven times by popular demand. In his last fight on 10 October 1918 El Gallo dedicated the bull to no less than three dignitaries in his longest ever speech and, after all this, he refused to kill it because it had winked at him. Eventually his brother had to kill it to save the family honour.

El Gallo was supposedly a failure as a matador. But you could look at him from a different **point of view** to see that he was successful in some ways.

*Point of view: the position from which something is observed or considered*

Many people will have a different point of view about the same thing. For instance, what is your point of view about boiled spinach? Or about people dying their hair purple? How about your point of view about the current abortion laws? Can you find anyone who has a different point of view than you about these things?





5. Read the article “The Worst Matador” again. Now in the following chart make two lists. On the left side, list ways in which El Gallo was a loser as a matador. On the right side, list any ways you could view him as a success or a winner from the information given in the article.

How was El Gallo a loser?	How was El Gallo a winner?

Compare your responses with those in the Appendix, Section 1: Activity 2.

*Failure, loser, wannabe, nerd* – there are many labels for people who others judge negatively. Think of someone you know in school, the workplace, or in your circle of family or friends who is called a *failure* or a *loser* by others.

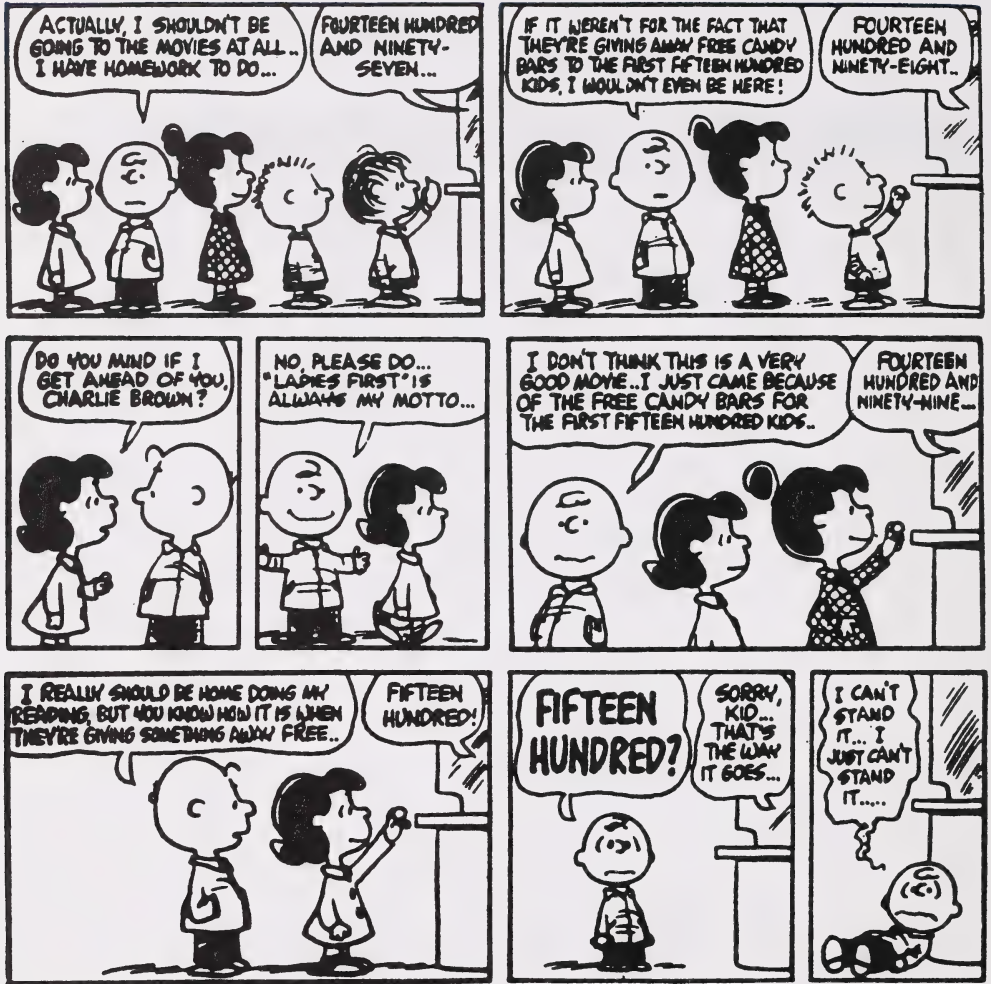
Think about this question: Why do some people think of this person as a loser?

Now look at this person from a different point of view. In what ways is this person a winner?

6. Write about this person first from a negative point of view. Then write about the person from a completely positive point of view, showing how he or she is a winner.

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Compare your responses with those in the Appendix, Section 1: Activity 2.



1

<sup>1</sup> United Feature Syndicate, Inc. for the "Peanuts" cartoon by Charles M. Schulz. Reprinted with the permission of United Feature Syndicate, Inc.



### Activity 3: What's Most Important to You?



So far in this section, you have been looking pretty closely at what winning or success means to you. For some people, success means that there should be fame and fortune in their future. Others think of a family and home of their own, while still others dream of travel or other lifestyles. Some people define their future according to their accomplishments, whether through serving people, through personal achievement, or through property acquired. Some people hope to mature and grow as human beings; others prefer to stay as they are.



Now allow yourself a few moments to visualize yourself in your ideal future ten years from now. Picture yourself getting out of bed in the morning: Where do you live? Who do you live with? What is your primary daily activity? What things do you enjoy doing most? What things are most important to you? How would other people describe the kind of person you are? What do you look like?

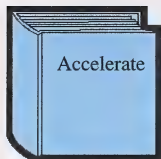
**JOURNAL**

In your Journal write about yourself and your life ten years from now.

Try and imagine yourself as this person you've just written about who is living ten years from now. Go on. Really picture yourself walking about, talking, and thinking in this futuristic world. As this older person, look back on yourself as a student taking English 13. What memories do you have? For that matter, what strong memory have you carried with you ten years into the future? What things do you regret? What things are you grateful for?

**JOURNAL**

Imagine yourself ten years from now looking back and writing about yourself as you are right now. Respond to this idea in your Journal.



You are about to read a poem (actually a pop song) written by a young man looking back on his days as a child. Start by turning to page 13 in *Accelerate*. Pause and think about the title for a moment.

**Reading Tip:** Good readers often start by thinking about the title to figure out the main idea of the reading material.

*From reading the title, what do you predict the young man's memory will be about?*





What's a **petty thief**?

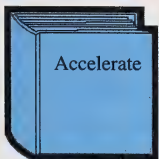


A **thief** is someone who steals, and **petty** means **small** or **trivial**.

Well, maybe the guy telling the story is a major criminal now, and he's looking back on where he got his start stealing. Or maybe this Ford guy is responsible for turning the main character into a thief. Wait a minute – I know! The guy's a criminal and he's out to get Mr. Ford! Is there lots of action in this thing? I love to read stuff with lots of action . . .



Let's read the poem.



Now read the poem "Mr. Ford and the Petty Thieves" right through without stopping. As you read, try to answer in your mind the following questions:

- Who are the thieves? Why do they steal?
- Who is Mr. Ford? What is his connection to the thieves?

After reading, answer the following questions.



1. Why do you suppose Mr. Ford never reported the stealing the boys were doing in his store?

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2. In your opinion why does Mr. Ford send the narrator of the poem on the errand?

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3. In the last two lines the narrator says:

“But I hope kids living around there now someday  
Get to know someone like Mr. Ford.”

It is obvious that the narrator has great respect for Mr. Ford. From the narrator’s point of view, what has Mr. Ford done that has earned him this respect?

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Compare your responses with those in the Appendix, Section 1: Activity 3.

**JOURNAL**

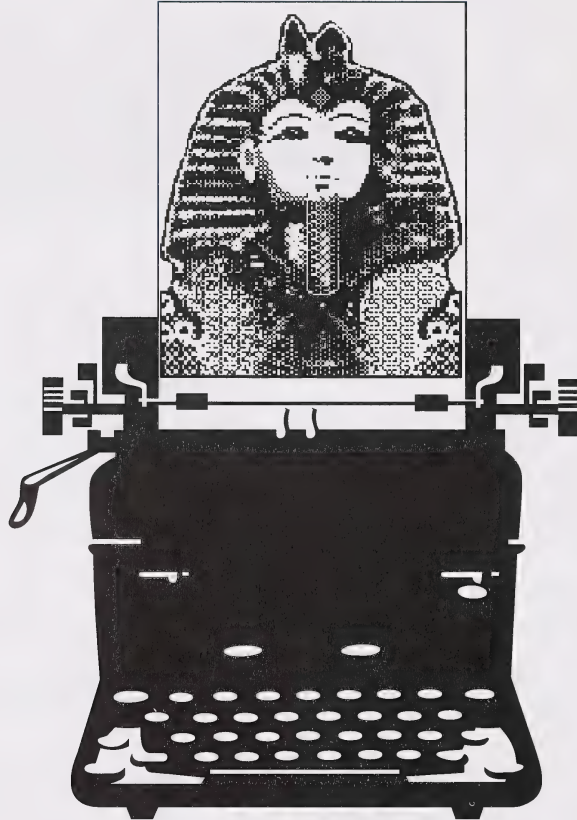
In your Journal respond to the following ideas.

Has there been anyone in your life from whom you learned something important about life? Write about a person you've known or shared some experience with who somehow taught you a lesson in life. Show what this lesson was.



<sup>1</sup> United Feature Syndicate, Inc. for the "Peanuts" cartoon by Charles M. Schulz. Reprinted with the permission of United Feature Syndicate, Inc.

## Activity 4: Writing a Description



Have you ever had a really clear picture of something in your mind, but then couldn't put it into words? Have you ever tried to describe a place or a person to someone but somehow couldn't get the description across? People who can describe things really well are careful observers and careful tellers. They first **look** very closely, then choose specific details to really **show** their audience the things they want to describe.



## Describing a Person

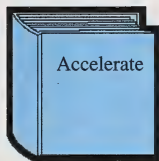
In his story “The Bully,” Gregory Clark has presented a careful description of someone from his past. Read again his description of Aubrey from “The Bully.”

Aubrey was a large, loose boy with sallow skin, pale eyes, a nasal voice and a frustrated character. Nobody loved him. The teachers didn’t like him. He was avoided in the schoolyard. In the knots and squads of children going to and coming from school, Aubrey, large and louty for his age, was always mauling, pushing, shoving the smaller kids. The groups would either hurry to leave him behind or stop and wait for him to go on. Nobody, nobody loved him.

Which parts of this description work best to help you really visualize Aubrey? Underline these parts. What words evoked an image in your mind? What words didn’t? Was it the visual description of Aubrey, the voice, the behaviour, or the reaction of others to him that helped you *see* him in your mind clearly?

Now turn to page 16 in *Accelerate* and read the descriptions of Grandpa and Ferdeleh in the first two paragraphs. Which of the descriptive details work best, do you think?

Based on the descriptions you have just read from professional writers, what sort of things can a writer choose to describe that will help a reader to picture the person or thing being described?



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Compare your responses with those in the Appendix, Section 1: Activity 4.

In this section, you have been exploring all kinds of ideas about success and winning.



*Now you are going to write a description of an actual person who is a winner. Choose someone to describe whom you think of as a winner, perhaps a friend or relative you personally know well, or someone well-known to the public whom you can picture in your mind very clearly.*

*Write a description? But how? I don't have a clue how to start! Every time I try to write my mind goes blank.*



*Take it easy. Writing doesn't happen like magic. People often don't know what they will write until they actually start writing. They discover ideas to write about as they are writing. We'll take it one step at a time.*

The writing process is similar to the daydreaming process. After all, writing is really a thinking process, just as dreaming is. Very few people figure out what they want to say, plan it all out neatly, and then simply write it all out as sentences and paragraphs. In fact, most people find they discover what they are thinking **as they write**.



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When you dream, whether during the day or at night, you relax and allow your mind to run completely free, exploring whatever images or twists and turns of thought that it uncovers. If something interrupts your dream, or if you begin to worry that you're wasting time by daydreaming, the dream dissolves.

Have you ever awakened suddenly from a great dream and tried to recall the last few images just as they slipped out of your conscious mind? Isn't it frustrating not to have a single shred left of the dream – only a fading feeling?

The beauty of writing is that you can dream away – on paper – and all the images that your mind creates are left right there in front of you.

The key is to let your mind go wandering where it wants to, and follow along with your pen (or your keyboard, if you're using a computer). Often words will form on the page and give you new ideas.





## Steps to Writing a Description

### Step One: Finding Ideas to Write About



You are about to write a description of someone from the past or present, whom you admire very much and think is a winner. First, take time to picture in your mind the person you have chosen to write about. Pretend you are watching that person walk into a room full of people. Really picture the person clearly.

What does the person look like?

How does the person move?

How does the person react to other people?

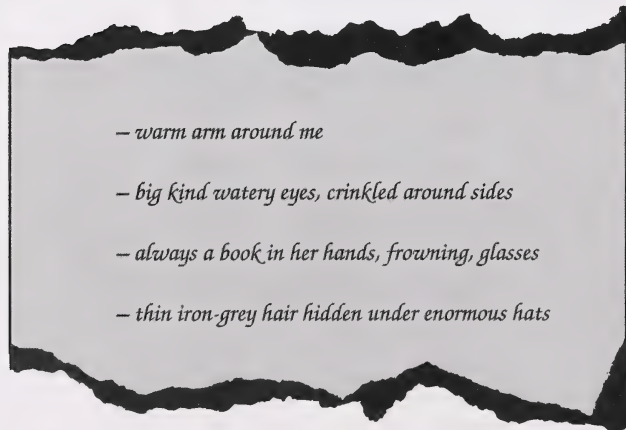
Look carefully at the person's mannerisms and gestures.

Note what the person is wearing.

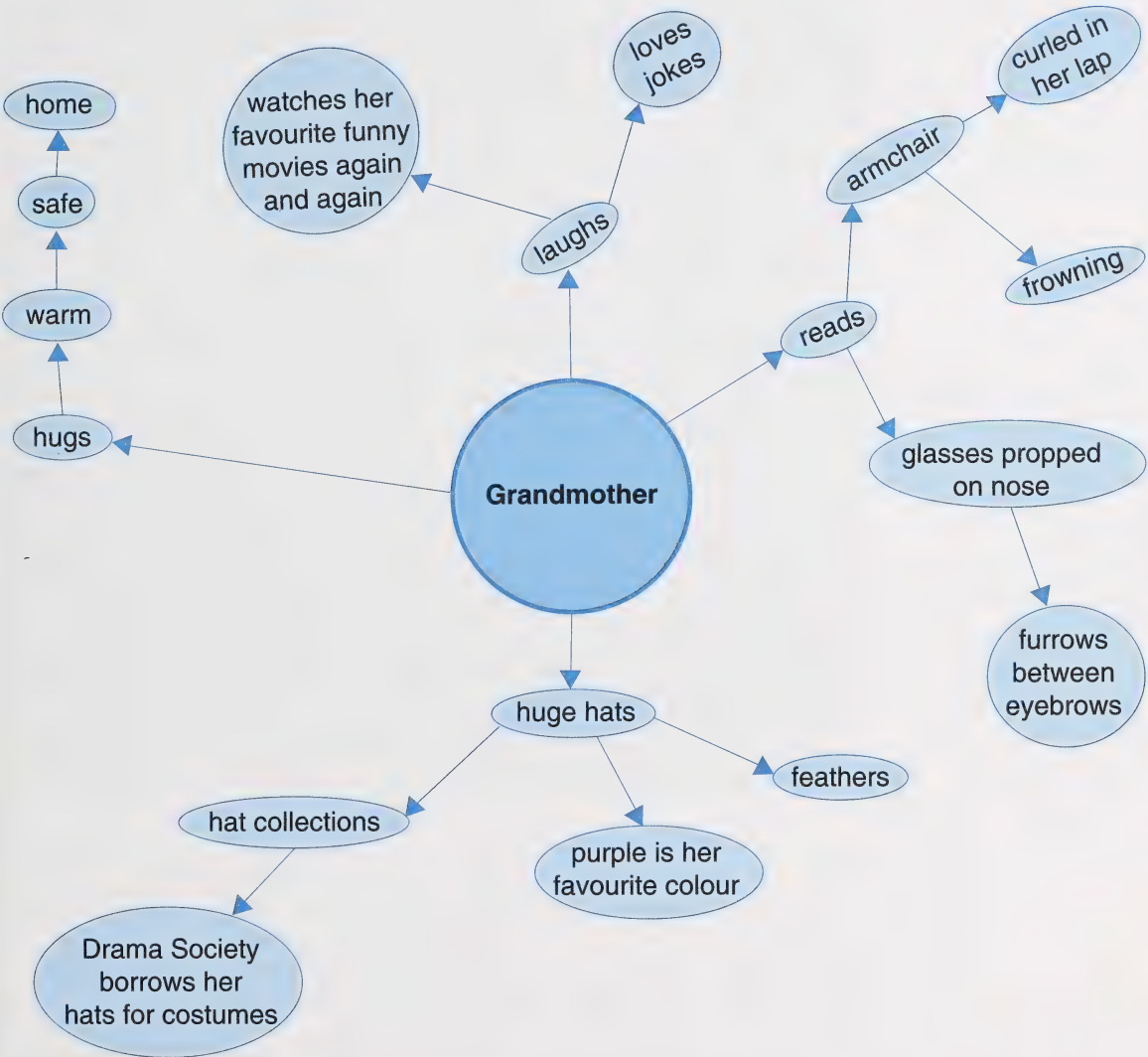
Examine physical features about the person that strike you as unique.

Before you start writing you may want to jot down words or sentences to note as many details as possible of the picture you have created in your mind. Remember, prewriting can take many forms.

Some people like to brainstorm a list:



Some people like to create a cluster:



Some people like to freewrite:

she is a big woman, I can hear her laugh this  
 very minute, a deep laugh, her face is always  
 set in a big ~~wide~~<sup>warm</sup> smile as if she's getting  
 ready to laugh - eyes are creased in the corners  
 almost out to her ears from so many years  
 of laughing. she only ~~frowns~~<sup>frowns</sup> when she's lost in  
 a book, her chin tucked in her fist, eyes  
~~stare~~ and intense. When she hugs you feel  
 as if -- as if -- as if -- you're going to burst, she  
 pulls you in under her ~~strong~~ arm, your propped up  
 on her lap with a book between you, she reading  
 aloud and ~~tracing~~ tracing the lines with her finger  
 so you can follow along...

If you read carefully the above example of freewriting, you will have noticed several errors in grammar, spelling, and punctuation. You probably thought that some of the wording could be improved too. Remember that freewriting is a prewriting strategy. The writer was obviously writing quickly and concentrating on getting the ideas down on paper. And that is what prewriting is all about – getting ideas down on paper so that you can use those ideas for writing your first draft.

The writer would naturally concentrate on improving the wording and correcting surface errors before sharing the final draft of the composition with a reader.





Now choose a form of prewriting that feels most comfortable for you. Use the following space to record the ideas you want to use for your description.

**Step Two: Find a Focus**

What's a *focus* ?



Have you ever taken a picture with a camera on which you can adjust the focus? On many cameras, pictures come out blurry and uninteresting unless the camera is focused. Here's a picture my little boy took with my camera.



What is this supposed to be a picture of anyway?





*That's the problem. He was trying to take a picture of my wife's face. He did put her face at the centre of the picture, but he did not focus the lens properly to create sharp, clear lines. He also included too many other details that distract us from the true focus of the picture. By the way, here's the picture of her that I took. Not bad, eh?*



*Not bad, I guess. You concentrated the picture on her face. Actually, you really captured her expression.*







I'm glad you noticed. Her expression was supposed to be the main focus of my picture. If I were writing about her at the moment instead of taking a photograph, I would have concentrated on her facial expression and what it showed about her mood.

You wouldn't fill in all the details? Like what she's wearing, or the size of her nose, or the colour of her hair, or where she's standing, or how tall she is, or the scar on her arm ...



Whoa! Detail overload can ruin your focus, and make your description too fuzzy.

**Focus:** in a piece of writing, the central point of attention; in photography, the sharpness of the image

So the **focus** is the main subject of the writing?



In a way, yes. In your description of a person, for instance, you probably have plenty of ideas now to write about. But don't make the mistake my son did, and try to include all of these ideas in your written "picture."

Find the most important thing you want to show the audience. Point your “camera” at this thing, and sharpen the focus. That means concentrate on making your focus as clear as possible for your audience, and don’t include unimportant details that distract your audience’s attention from the things that are important.

*Seed sentence: a sentence that states the most important thing that a writer wants to communicate to the audience*

A good way to find a focus for your description is to write what is called a **seed sentence**. A seed sentence is one sentence that captures the most important thing you want to get across to your audience about this person. The seed sentence then gives you a focus for your description.

For example, if the description is about a ranch hand, a writer might use the following seed sentence as a focus:

The ranch hand had obviously worked many years.

Now the writer writes a description of the ranch hand based on the seed sentence. Many visual details about the man’s appearance and mannerisms are used. The writer wants to *show* the ranch hand to us.

At daybreak Billy Buck emerged from the bunk house and stood for a moment on the porch looking up at the sky. He was a broad, bandy-legged little man with a walrus mustache, with square hands, puffed and muscled on the palms. His eyes were a contemplative, watery gray and the hair which protruded from under his stetson hat was spiky and weathered. Billy was still stuffing his shirt into his blue jeans as he stood on the porch. He unbuckled his belt and tightened it again. The belt showed, by the worn shiny places opposite each hole, the gradual increase of Billy’s middle over a period of years. When he had seen to the weather, Billy cleared each nostril by holding its mate closed with his forefinger and blowing fiercely. Then he walked down to the barn, rubbing his hands together.<sup>1</sup>

*But the writer didn’t use the seed sentence in the final description!*



<sup>1</sup> Viking Penguin for the excerpt from the novel *The Red Pony* by John Steinbeck. Copyright 1933, 1937, 1938. Copyright © renewed 1961, 1965, 1966 by John Steinbeck. Reprinted with the permission of Viking Penguin, a division of Penguin Books USA Inc.



Well, some writers don't like to **tell** the audience their focus. They would rather **show** the audience the main idea so the audience can figure it out for themselves. The seed sentence is a **telling** sentence.

Let's say we want to describe a little girl who is in an unfamiliar place, and is terrified. Here is our seed sentence:



The little girl was terrified of being in an unfamiliar place.



Boring!





Well it's a **telling** sentence. It tells us information, but it doesn't help us picture the little girl. What we need now are vivid details and descriptive words that really show us the girl's fear:

Amy looked around. All she could see were people's knees, in skirts and pant legs. She felt the people crush around her. Clutching her Raggedy-Ann, she opened her mouth in one great, long sobbing howl. But the knees ignored her. Where was momma? Where was she? The noise of the fairground barkers grew louder, as they yelled over the whoosh and grinding of the midway rides. Some boy running past her knocked her down and she plopped straight onto a melted ice-cream cone puddled on the pavement. Her howls rose to high-pitched screams: MOMMA! MOMMA! MOMMA!" But still momma didn't come.

Now you write a seed sentence, a *telling* sentence that explains what you think is the most important thing you want the audience to know about the person you're going to describe. It might help you to go back to the prewriting you did for an idea.

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## Step Three: First Draft

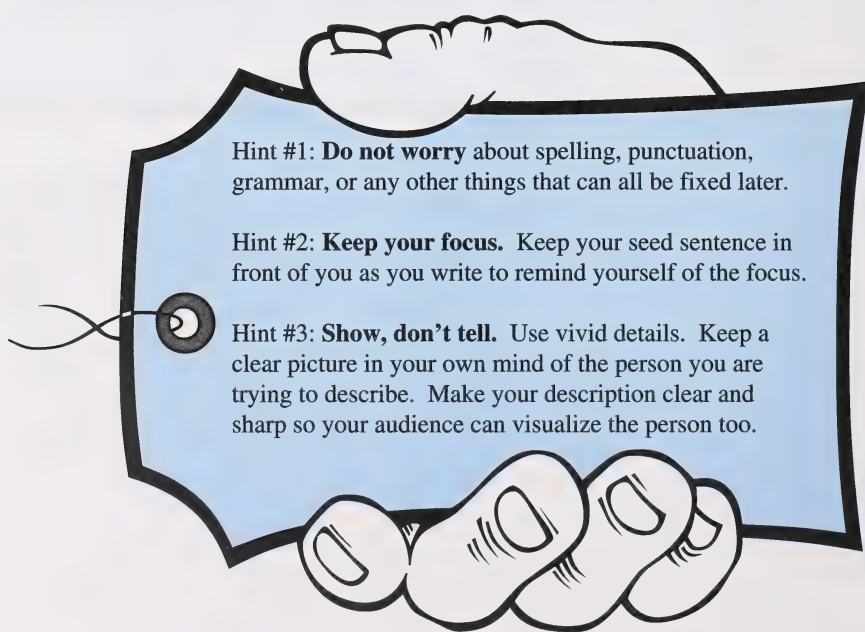


*Help! This is the worst part.*



*Not at all! You've already done the hard part, which is the start-up thinking. After all the thinking you've done in steps one and two, now you can just relax and write. You'll probably discover new ideas as you write – let them come out.*

Here are some hints for writing the rough draft:



Hint #1: **Do not worry** about spelling, punctuation, grammar, or any other things that can all be fixed later.

Hint #2: **Keep your focus.** Keep your seed sentence in front of you as you write to remind yourself of the focus.

Hint #3: **Show, don't tell.** Use vivid details. Keep a clear picture in your own mind of the person you are trying to describe. Make your description clear and sharp so your audience can visualize the person too.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.



This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

### Step Four: Revising



Most writers find that their first rough draft is just that – very rough! Sentences are sometimes in the wrong order and sometimes don't make sense at all. Descriptive details may need to be added. Sometimes words have to be put in to make a sentence more clear.



Can you guess how many drafts professional writers go through before they publish their work? Of course, it varies for each writer, but it is not uncommon for writers to revise their writing in a dozen drafts after the original rough draft.

For now, reread your rough draft to spot changes that you would like to make right away.

If you can, have at least one other person such as a friend, classmate, teacher, or someone at home read your draft. Ask this person to respond to your writing. A responder reads your draft and answers two main questions for you:

- What parts of this description are successful? (What details can the responder picture clearly in his or her mind? What parts seem real?)
- What parts could be improved in this description?

Remember, you do not have to take a responder's advice! **You** are the writer and you make the final decisions as to what changes will be made.

Now, decide all the changes you would like to make to your rough draft. Rewrite your rough draft as a final draft on the following lines, putting in all the changes and corrections. (This piece of writing will become your assignment for this section.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.



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Now think over the **writing process** you just went through.

- What was the easiest part for you?
- What, if any, difficulties did you have?
- What prewriting technique (brainstorming a list, clustering, or freewriting) did you choose?
- Did this prewriting technique work for you or not?
- How much of the material from your prewriting turned up in your writing?  
Some writers prewrite only to get themselves going. Their writing may end up taking off in another direction.
- What have you learned in this exercise about yourself as a writer?

## JOURNAL

In your Journal write about the process you went through to produce your description, from the prewriting stage through to the rough draft.

## Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Here is a quick review of the basic ideas in this section. Study the summary, and then do the exercise that follows.

### Skills and Concepts Developed in this Section

- As a reader, one of your tasks is to figure out the main idea, or the main message, in whatever you read. The main idea is the author's overall opinion about the topic he or she is writing about.



- Everybody has a different point of view about what they see or what happens to them. Each writer has a particular point of view, too.
- A *description* is an explanation of something, written so that readers can almost *see* the thing in their minds. Good descriptions include vivid words and specific details to make the picture very clear for the reader.

### Extra Help

If you are still having difficulty developing your description about a *winner* you have known or heard about, try answering these questions:

- When you picture this person in your mind, what three physical characteristics stand out most?

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- When you think of this person in action, what is he or she doing?

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- What, in your opinion, is the most important personal quality of this person?

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- What one example can you think of that demonstrates this quality?

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- What one example can you think of that shows a funny or unusual characteristic of this person?

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Compare your responses with those in the Appendix, Section 1: Extra Help.

Enrichment

Increase your understanding of this section by completing the following enrichment activities.

- 1. Read the following quotation about winning, and then answer the questions.

“Success is not a harbor but a voyage with its own perils (dangers) to the spirit. The game of life is to come up a winner, to be a success, or to achieve what we set out to do. Yet there is always the danger of failing as a human being. The lesson that most of us on this voyage never learn, but can never quite forget, is that to win is sometimes to lose.”  
– Richard M. Nixon



If you can work with someone else, discuss these questions with a friend, classmates, teacher, or someone at home. If you are alone, write the answers on the lines provided.

- a. Richard Nixon says that success is like a voyage. In what ways are the two things alike?

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- b. When Nixon says “to win is sometimes to lose” he means that before you are successful at something, you sometimes make mistakes or experience failures along the way. Describe a situation in which you made a mistake or experienced a failure before you reached your goal.

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- c. Nixon describes life as a “game.” Do you agree or disagree with this statement? Explain your reasons.

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- d. Think of any two examples, either from your own life experiences or from stories you’ve heard about others, which show that in “the game of life . . . to win is sometimes to lose.” Describe these examples.

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- e. Complete the following sentence to say something you think is true about winning:

To win is . . .

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2. In this section, you learned that point of view is the special way a person sees something. Following are three different newspaper articles describing a victory by female tennis champion Martina Navratilova. Each article presents a slightly different point of view. Read each article, and briefly describe the point of view about Martina that the author of each article seems to have.

- a. The victorious Martina stood in centre court, tears flowing freely, holding the prized Wimbledon Cup high over her head, showing an emotional side of her personality that viewers rarely see. She waved at her closest friends and coach, in the stands opposite centre court, as the crowd roared to

its feet with a standing ovation. The well-muscled athlete has hinted before that this may be her last year in professional tennis and that this Wimbledon win, her record-setting ninth, may be her last before she retires.

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- b. Looking tired after a grueling three days in the finals, Navratilova took her favoured spot at centre court and held up the Wimbledon Cup for her admirers to see. Most looking on realized that this will likely be her last win at Wimbledon – too many of

the younger players coming up have beaten the aging champion in the most recent tournaments, and there is certainly no doubt that had Steffi Graf not been ill through this Wimbledon tournament, Martina would not be standing here today.

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c. The Wimbledon Cup finals ended today with Martina Navratilova carrying off the women's championship. But the real upset that riveted the attention of tennis fans around the world was the win by Stefan Edberg over world

champion Boris Becker yesterday. The Swedish new Wimbledon tennis champ smashed Becker 6-3, 6-4, 6-1 in a game that surprised viewers and treated them to some spectacular rallies.

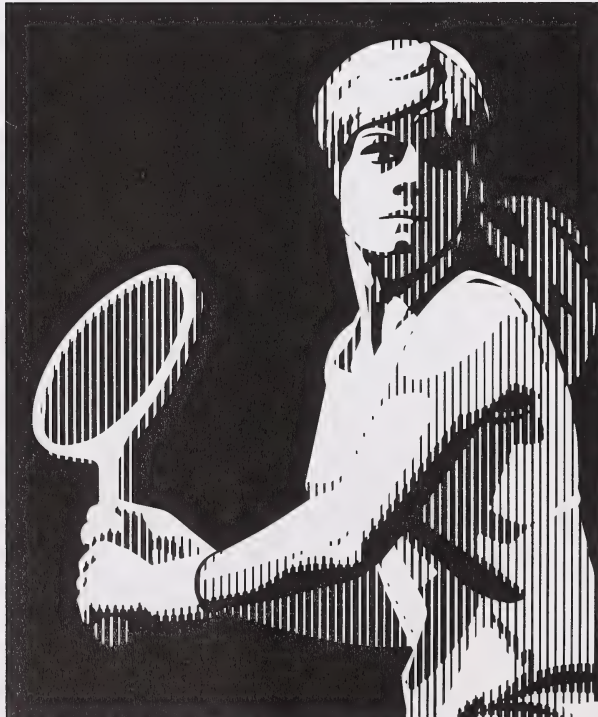
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3. In this section, you learned that a good written description helps the reader form a clear mental picture of the thing being described – it *shows* something to the reader, it doesn't just *tell* the reader what the thing is. Following are three written descriptions taken from a story called "The Shining Red Apple." Read all of them. Underline all the words or sentences that you think *show* with vivid details instead of just *tell* – allowing you to form a clear picture in your mind. Decide which description you like best. Explain the reasons for your choice on the lines provided following the descriptions.

#### Description #1

This skinny little boy, who was wearing a red sweater and blue overalls, stood near the end of the fruit stand where there was a pyramid of red apples. With his hands linked loosely together in front of him, and his head, with the straight, untidy brown hair that hung almost down to his blue eyes, cocked over to one side, he stood looking with longing at the apples.<sup>1</sup>

#### Description #2

The sleeves of Joe's khaki shirt were rolled up, and as he sat on his stool he folded his hairy forearms across his deep chest. There wasn't much business, there seemed to be less every day, and sitting there week after week, he grew a little fatter and a little slower and ever so much more meditative. The store was untidy, and the fruit and vegetables no longer had the cool, fresh appearance they had in the stores of merchants who were prosperous.<sup>2</sup>

#### Description #3

He mopped his shining forehead and wiped his red mouth and lazily picked up one of the apples from the top of the pile, as though all such luxuries of the world were within his reach. He munched it slowly with great relish, spitting out bits of red skin, and gnawing it down to the core. The kid must have been very hungry, for his mouth dropped open helplessly, and his blue eyes were innocent and hopeless.<sup>3</sup>

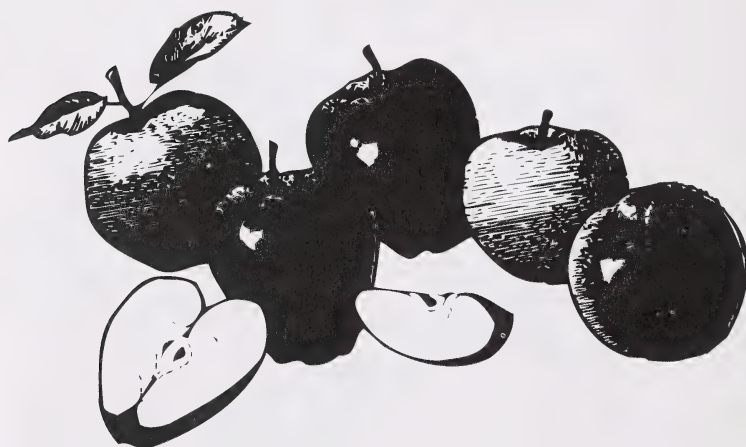
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<sup>1</sup> Macmillan Canada for the excerpts from the short story "The Shining Red Apple", taken from *Morley Callaghan's Stories*, by Morley Callaghan © 1959. Reprinted with the permission of Macmillan Canada.

<sup>2</sup> Ibid

<sup>3</sup> Ibid



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Compare your responses with those in the Appendix, Section 1: Enrichment.

## Conclusion

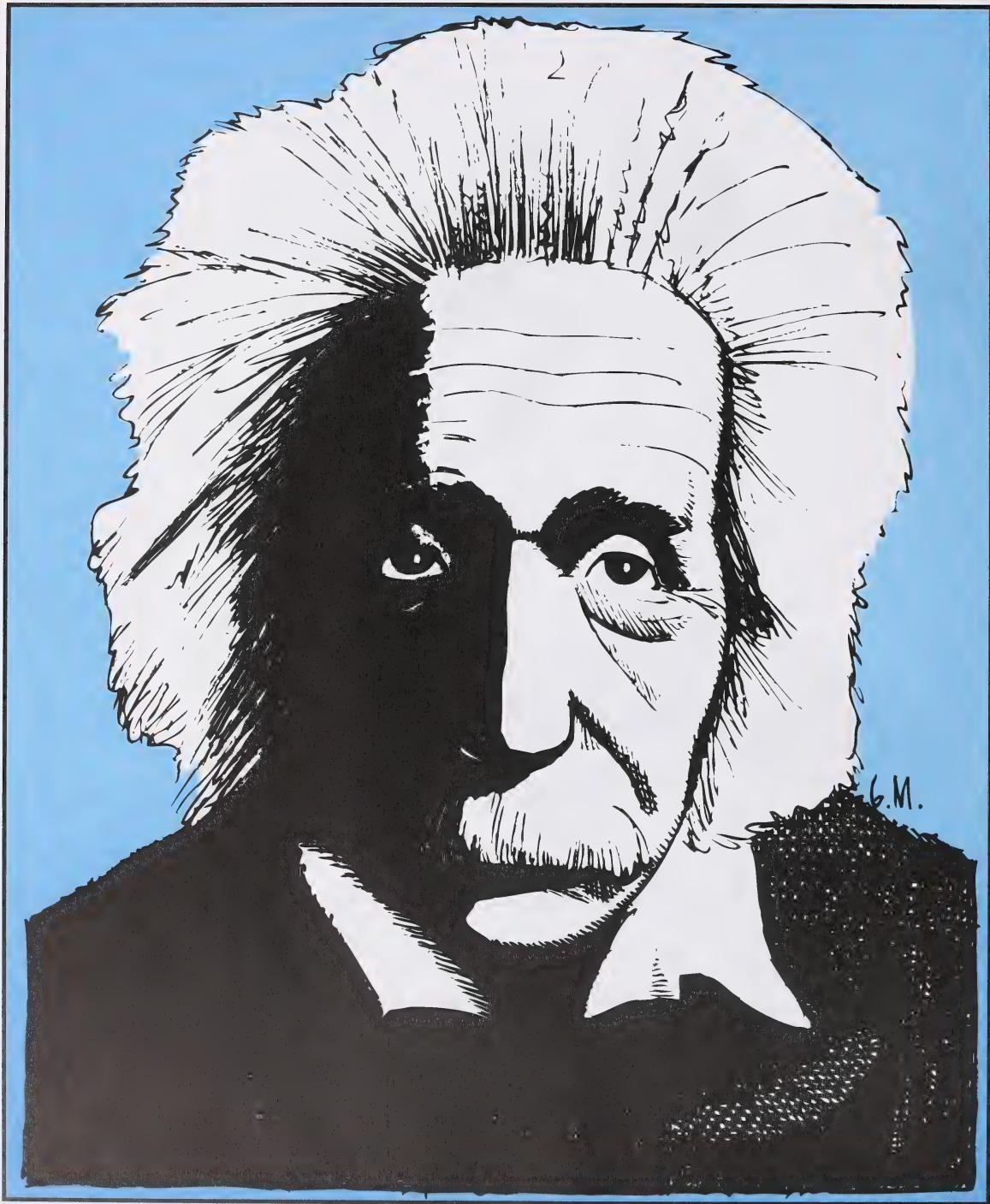


- Find ideas to write about
- Find a focus
- Rough Draft
  - Do not worry about spelling, punctuation, and grammar.
  - Keep your focus.
  - Show, don't tell.
- Revision
  - What can be improved?
- Fix it all up, and then write the final draft

When you are reading, you try to find the author's main idea. When you are writing, you try to focus clearly on your main idea. Your readers need your help so that they can form a clear picture in their minds of your idea. You can give them help by having a sharp focus, and using vivid details to express your idea.

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.



# SECTION

# 2

## WHO ARE YOUR IDOLS?

In Section 1, you explored wishing and winning. You thought about your own dreams and goals, and then you wrote about people who have achieved their dreams. These people are winners, people who are outstanding, or successful, or just plain happy. One goal of that section was to get you thinking about how you can be a winner.

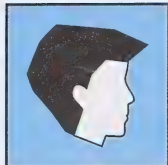
In Section 2, you will think about who your idols are. People often try to imitate their idols, in the way they dress, act, and talk. Their idols can make a big difference to the way they live. You should think hard about who you really want for your idols.

During this section, you will think and write about your real-life idols and about idols shown on TV shows. By the end of the section, you should know how to write a good complete sentence, how to read a magazine article more quickly, and what to look for when you analyse TV shows.





## Activity 1: What Makes Someone an Idol?

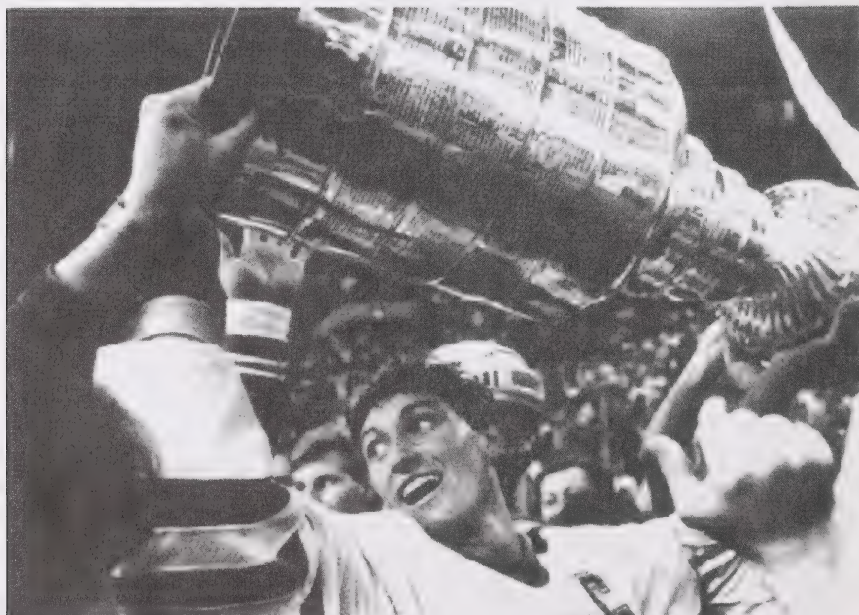


Is someone you idolize the same as a winner?

Look at the list of winners at the beginning of Section 1: Activity 1. Do you idolize any of these people?

What is an idol? Is an idol

- someone you look up to?
- someone famous?
- someone who has made a significant contribution to society?
- a role model?
- a hero – someone who acts bravely or heroically?



WESTFILE INC.

On the following lines brainstorm a list of famous people, both from the past and from the present, who are your idols. Think about these questions: Why do you call these people your idols? What personal qualities do they have in common?

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Compare your responses with those in the Appendix, Section 2: Activity 1.

A role model is someone in your life whom you look up to. Sometimes you may try to model yourself after that person, by imitating their way of acting, or speaking, or dressing, or their general conduct.

- Who are two people living in the world right now whom you admire very much and would like to be like if you could?

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- Name someone you looked up to as an idol when you were a child.

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- Name someone who influenced your life in a significant way.

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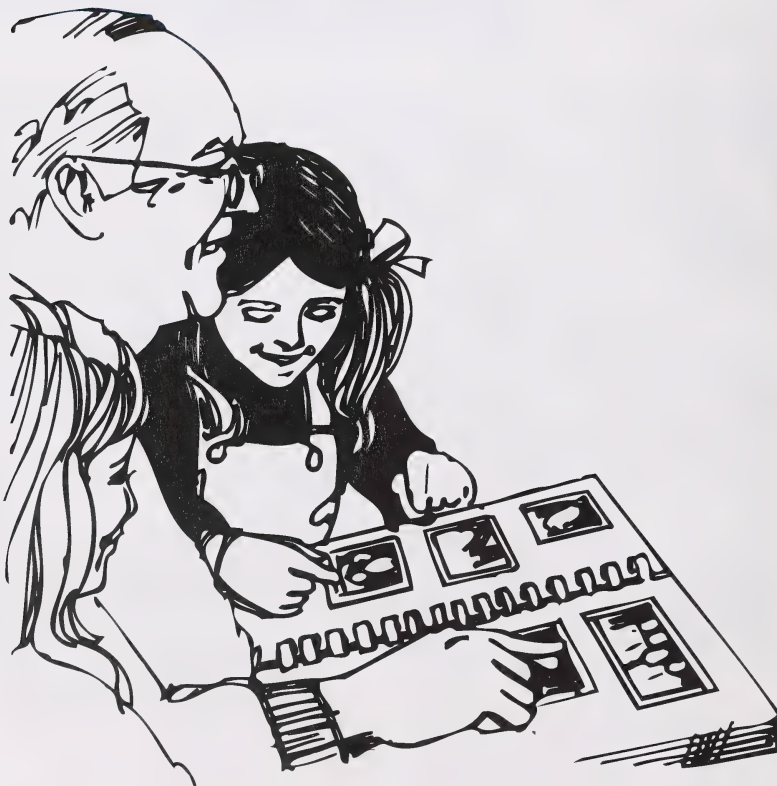
- Name a teacher you had at one time who was very special.

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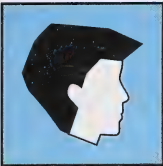
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### JOURNAL

Choose any of the role models you have just named, and in your Journal write about your memories of that person.



Activity 2: Use All the Clues!



You are about to read an article about a boy named Steve Fonyo who was called a hero by the Canadian press.

Reading Tip: Good readers use any clues given in the material to figure out what an article is about before they start reading. Typical clues are the title of the article, the pictures, and the subheadings.



# Government Unveils New Environment Policy

**The Plan**

**Zero Tolerance**

**Incentives**

**Enforcement**

**Education**



Turn to the article “A Cross-Canada Hero,” **but do not read it yet.**

First look carefully at the pictures and any lines of text underneath them.  
Answer the following questions in your mind:

- What information does each picture give you?
- What emphasis is given in each picture? (What is the focus of each picture?)
- The photographers for this story likely took many many pictures that could have been used. Why do you suppose these six particular pictures were selected for the article?

From looking at the pictures, list what you predict will be the main ideas of the article.

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## A Cross-Canada Hero



PEAKE/CANADA WIDE

by Jane O'Hara

The image is hauntingly familiar: on a lonely stretch of the Trans-Canada Highway the determined teenager with the wavy blond hair who lost a leg to cancer hopped with a distinctive gait in his lonely quest westward to

keep a dream alive. His mission, ostensibly aimed at raising funds for cancer research, was nothing less than raising the spirits of fellow sufferers across the land. Nine months after starting his mission in Newfoundland, he

passed the white highway marker near Thunder Bay, Ont., where Terry Fox's Marathon of Hope ended on Sept. 1, 1980. Fox returned home to Port Coquitlam, B.C. and died in hospital nine months later.

This week 19-year-old Steve Fonyo plans to cross the Saskatchewan-Alberta border after running 6,300 km, three-quarters of the way across Canada, during the past year. It has been a difficult journey for the stocky youth from Vernon, B.C. Until he passed the highway post that marked the end of Fox's run, then

for Lives, after a six-day interruption – with Fonyo stubbornly trying to cover his usual 32 km per day.

Fonyo still has 1,600 km to cover before he reaches the Pacific, but he has matured on the road, overcome adversity and handled his growing celebrity with increasing aplomb. He has also proved himself adept at drawing contributions and, at week's end, he had raised more than \$1.7 million on his cross-country run. Said a clearly pleased and relieved Fonyo: "When I started out in St. John's on March 31,



LORNE McCLINTON

Fonyo (right) with parents: following in Fox's footsteps, then running through a cold prairie winter

continued through the deepening cold and snow of a prairie winter, Fonyo had been running in the shadow of a legend. That is no longer the case. Said Fonyo: "I was seen as just the second guy coming down the road. Now I am making my own path."

**Stress:** Still, it is unlikely that Fonyo will ever escape comparisons with Fox. The two young men seemed to be following tragically similar courses when Fonyo had to stop running temporarily near Brandon, Man., on Feb. 19. The reason: he discovered a slight swelling above his right knee, raising the suspicion that cancer had spread to that leg. A frightened Fonyo then flew to Vancouver, where his own doctor diagnosed the ailment as a stress fracture and recommended an easier pace. That meant he could resume his fund-raising effort, Journey

1984, I did not know how to make a public speech. I did not know how to say thank you. You have to grow up fast."

Now he is more polished, telling well-wishers that their support gives him energy for the run. In Prince Albert last week, 4,300 cheering students jammed a high school auditorium when Fonyo made a one-day visit to the northern Saskatchewan city. Said Fonyo: "I just think back to places like this and away I go. It really helps me a lot." And when he flew into Lloydminster, Alta. – 200 km north of the route he will follow on the Trans-Canada Highway – 150 admirers were at the airport to welcome him to the province.

Fonyo freely admits to liking the increased attention on his passage across the Prairies, marked by civic receptions and pancake



breakfasts. In both Winnipeg and Regina he basked in a hero's welcome where throngs of cheering runners met him on the outskirts of the city and escorted him into town. In Prince Albert alone, residents have contributed \$100,000 to Fonyo's drive.

**Routine:** Fonyo has grown accustomed to stops and starts but one day last week things went smoothly as he followed his normal routine. At 5 a.m., with the temperature hovering at  $-4^{\circ}\text{C}$ ., Fonyo looked out of the window of his motor home and prepared to get back on the road near Swift Current, Sask. First a glass of milk and a brief talk about weather conditions with his father, 56-year old Stephen Fonyo, who has spent six months of the past year slowly driving the donated motor home across Canada. Then, without eating breakfast, Fonyo stepped once again into the pitch-black morning dressed in blue windproof pants and a heavy blue-and-black jacket. Said Fonyo: "I usually don't wake up until the sun comes up." As he headed west the rock beat of Tina Turner pounded through the earphones of the Sony Walkman that he has worn on the road since leaving St. John's.

**Entourage:** Then he began to move slowly and his arms arched out from his body as he thrust his artificial leg forward and hopped twice on his good, right leg before planting his left foot on the pavement. Behind him his four-vehicle entourage – two RCMP cars, the motor home and a van from the Canadian Cancer Society – moved into place, their headlights showing the way through the early-morning darkness.

When he was only 15, Fonyo remembers wondering if he could ever accomplish a transcontinental run. Three years earlier he had lost his left leg to cancer and, as he helped out around the family's Pyrogy House restaurant in Vernon, he listened to the radio reports of a one-legged athlete's progress across Canada. The report that Fox's run had ended shocked him. But it also strengthened his conviction that *he* could show young cancer victims that their lives were not over. And in 1983 he felt old enough to seek support from the B.C. division of the Canadian Cancer Society for a cross-country run. But officials said they did not want to risk tarnishing Fox's

accomplishment by quickly supporting another marathon cross-country run; they rejected Fonyo's application. Fonyo still remembers the dismissal of one cancer society official. Said Fonyo: "They told me, 'You'll have to do it alone.'" Even Fonyo's parents were against the run. Said his father: "We did not want him to do it. We were worried that he might die too."

But Fonyo refused to give up his dream. He began training for the run by jogging, bicycling and going to exercise classes. Then he began soliciting private support and in March, 1984, a Vancouver oil millionaire, J. Robert Carter, heard about the request and promptly responded with a \$7,500 donation. Meanwhile, Fonyo's 33-year-old sister, Suzanne, finally acknowledged that her brother was serious about running from coast to coast. When she was not working at the family restaurant she sent letters to potential corporate sponsors.



BETTS/CANADA WIDE

Fonyo in Toronto: a cool reception in the east

After 10 months Fonyo had succeeded in raising \$30,000 for expenses along the route and Suzanne's efforts began to pay dividends. First, Rogers Foods, a flour and cereal manufacturer located near Vernon, supplied the necessary mobile support for the early part



of the expedition – a 1972 Ford Winnebago with sleeping room for four. Gulf Oil promised to supply oil and gas for the vehicle (when Fonyo reached Ontario Calvane Industries,

**Freezing:** The initial test came quickly. When he dipped his artificial leg into the Atlantic to signal the start of his run, St. John's residents were suffering through the worst



BETTS/CANADA WIDE

of Strathroy, replaced his aging vehicle with a new TraveLaire Motor Home). And as Fonyo prepared to begin running across Newfoundland, the self-confessed fast-food addict had even arranged for free meals from hamburger and fried chicken outlets on the island. Still, with a continent ahead of him, the young runner did not know if he could meet the challenge.

snowstorm of the year. Fonyo had hoped to run 32 km a day, but for the first three weeks on the road, snow, freezing rain and wind slowed his pace and held him to half that distance. But he *was* running, and raising money for research, a feat that finally attracted the attention of the national office of the cancer society. By mid-May he had covered 925 km, reached Port Aux Basques on the west coast of Newfoundland

and collected \$100,000 in donations. At that point, the society board of directors decided to officially endorse the Journey for Lives. The pledge money Fonyo collected was to be split three ways: one-third to cancer research; another third to public education programs; and the rest to pay for such patient services as

worked as a coal miner in Belgium, where the family lived for two years before emigrating to Canada in 1959. They lived first in Montreal, where Steve Sr. worked in a glass factory, and Steve Jr. was born in 1965. Then, in 1970 the family moved to British Columbia and eventually settled in Vernon in the province's



LORNE McCLINTON

Running through Regina: fast food, rock music and a determined attempt to reach the Pacific by May

funding of travel costs for patients living far from treatment centres.

Still, there has been occasional friction between Fonyo and the organization. Late last year the society put intense pressure on him to stop running if Fonyo insisted on risking a heart attack or hypothermia by running through the winter. Said society national run coordinator Peter Caldwell at the time: "He faces health hazards, and the roads are dangerous in winter." But Fonyo refused to quit and turned once more to his first sponsor – oilman Carter – who assured Fonyo that he would financially support the run to the finish.

**Stubborn:** Fonyo's father has had ample opportunity to observe his son's energetic character – as well as the stubborn streak the society encountered. Stephen Fonyo Sr. is a friendly man whose speech still has the accents of his native Hungary – a country he fled with his wife, Anna, and their young daughter in 1957 after Soviet tanks rolled in to crush the civil uprising. After they escaped, Steve Sr.

interior, where Steve Sr. owns and runs a restaurant specializing in Hungarian and Ukrainian dishes.

Until Steve Fonyo was 12 there was little to distinguish him from thousands of other children. He was an indifferent student and athlete – a boy fascinated by cars to the point that he was a skilled mechanic at 14. But the disease that altered his life forever struck with stunning swiftness. Fonyo remembers that he felt tired all the time. More ominously, his leg began to throb and he noticed a small growth four inches below his left knee. When his family took him to cancer specialists in Vancouver they bluntly informed him that their son would have a 25-per-cent chance of survival unless they stopped the spread of bone cancer by amputating the leg. During his stay in Children's Hospital in Vancouver, Fonyo reacted to the loss of his leg by withdrawing under the bedclothes or by throwing his food onto the floor.

But the constant trips to hospital during the

next two years helped him consider trying a cross-country marathon. Said Fonyo: “I saw a lot of suffering. I saw a guy die right beside me. That is why I am running in winter – to give those kids hope. If I did not run, many of them might see me give up and think that they can stop taking their treatment. I know I almost did.”

**Rhythm:** Like Fox before him, Fonyo runs with a hopping gait, taking two steps with his good leg while swinging the artificial limb forward. Since he began he has used five different artificial legs, which he changes when the bearings wear out and because his stump changes size. The leg he is now running on is a \$2,400 Hydro Cadence leg, built in Sudbury, which uses hydraulic fluid and works like a shock absorber. Fonyo has experimented with a new leg designed at Hamilton’s McMaster University. That leg, equipped with a heavy spring shock absorber, has increased flexibility and should allow an amputee to run more easily. But Fonyo could not adjust to the different rhythm, even though he wears the limb (known as the Terry Fox model) at social events.

**Increases:** As Fonyo and his motorcade advanced, it was apparent that Eastern Canada was not ready to accept a rerun of Terry Fox’s feat. Donations slowed down – when Fonyo left Quebec he had added only \$93,000 to the fund and in Toronto, after four days of hard campaigning, he raised only \$12,000. Said Fonyo: “It was pretty bad.” Still, the total increased in Ontario – to \$241,000 – but Fonyo continued to run in Fox’s shadow. When Fonyo reached Thunder Bay he had been running for eight months and had raised \$435,000, compared to Fox’s 1.2 million at the same point. Indeed, Mayor Walter Assef inadvertently reinforced Fonyo’s secondary status by repeatedly referring to Fonyo as “Terry” as he welcomed him to the city. Fonyo, the stump of his leg aching and his foot swollen and bloody, stood listening to the speech and smiled. Said the cancer society’s Lou Fine: “He really grew up that day. Months ago he would have blown up over that, but he fielded it like a pro.”

Then, on Nov. 29, Fonyo symbolically began to run his own race: he passed the white sign

post that marks the end of Terry Fox’s marathon. When Fonyo reached the spot, he left the Trans-Canada and climbed down an incline to reach a highway marker. There he touched the words that Fine, a cancer society



DAVE BONNER

Gretzky, Fonyo: honor

official who had accompanied Fox, had scratched into the wood in 1980: “Terry Fox 3,339 miles.” Then he turned and quietly announced that he would not run any more that day.

It was a gracious gesture by a man who in many ways has been unfavourably compared to Fox. Fox was a gifted athlete, university-educated and articulate, a man whose easy charm helped make his run a national phenomenon by the time he reached Toronto. In contrast, Fonyo is a teenager who dropped out of high school after Grade 10 and who sometimes has difficulty expressing himself. Fonyo prides himself on being direct and honest and has been surprised to learn that others have sometimes seen him as arrogant and cocky. The truth, according to Fine, lies somewhere in between: Fonyo is an intense young man who is still learning how to conduct himself under public scrutiny.

**Controversy:** That was clear on Jan. 31, when Fonyo entered Winnipeg. Despite temperatures that dropped to – 31° C, the city gave him the warmest welcome of his run, declaring a day in his honour and asking him to drop the puck at a National Hockey League



game between the home town Jets and the Edmonton Oilers. The Jets won 6-2, but the elation over the Winnipeg victory was lost in the controversy that erupted when a Canadian Press reporter wrote that Fonyo had described Edmonton superstar Wayne Gretzky as “a wimp.” Fonyo later denied the report. Still, the story was carried across the nation and it alarmed cancer society officials.

In spite of that incident, the West has embraced Fonyo as a returning native son. Crowds of children dressed in parkas, sweatsuits and running shoes gather on the outskirts of small prairie towns. And on the lonely stretches of the Trans-Canada, many drivers wave as Fonyo haltingly moves past grain elevators and white wooden frame churches. Often motorists pull over to the side of the road to wish Fonyo good luck before pressing bills into his hand. Declared a local farmer with tears in his eyes: “I have lost my brother to cancer, but I still have you, son.”

Fonyo usually smiles – and keeps running. After his brush with controversy in Winnipeg he became more careful in public and asked his father to handle reporters’ requests for information. The elder Fonyo is more polished and has an easier manner than his son, but the two share an intensity that often sparks bickering. At times Fonyo, tired after covering 10 km of windblown prairie highway, relaxes gratefully as his father fusses about the trailer while he fixes a snack of cereal or soup. But on other occasions Fonyo has bridled at his father’s suggestions. “I will wear what I *want* to wear,” he said one day after his father suggested he put on a balaclava.

**Involved:** Despite the intermittent squabbles, Fonyo’s entire family is deeply involved in the run. His sister was with him from St. John’s to Riviere du Loup, his mother has flown out from Vernon to visit him three times and his father has gradually become the chief trouble shooter on the road. Fonyo’s father even hired a temporary replacement for himself at the family restaurant. And when the family had difficulty arranging a \$100,000 mortgage on the Pyrogy House earlier this year, Fonyo announced that he might abandon the run and return home to help save the business. But the crisis ended three days later when, after the family’s plight received widespread attention, the Bank of British Columbia relaxed normal policies and granted a three-year mortgage.

Despite the ups and downs that have plagued the Journey for Lives, Fonyo is pressing harder than ever. He still has two more provinces – and the Rocky Mountains – to cross, but his goal of running from coast to coast seems far more attainable than it did one year ago in a Newfoundland blizzard. Already Fonyo has started talking about training to become a pilot after he finished his run, which he now aims to do in the next two months. In fact, Fonyo wants to dip his artificial leg into the Pacific before May 27 – when his parents celebrate their 35th wedding anniversary. Said Fonyo: “Finishing the run in time for all the family to celebrate at home would be one of the best presents I could give them.” At that point, the man who accepted the challenge that cancer forced Terry Fox to abandon will have an indisputable right to acclaim.<sup>1</sup>

– with Dale Eisler in Regina

<sup>1</sup> Maclean Hunter Limited for the article “A Cross-Canada Hero” by Jane O’Hara printed in *Maclean’s* magazine, © April 8, 1985. Reprinted with the permission of Maclean Hunter Limited.



Look now at the subheadings (titles in **bold lettering** appearing after the main title or heading of the whole article).

Here’s a chance to use the knowledge about asking questions that you gained in Module 1, Section 2: Activity 2:

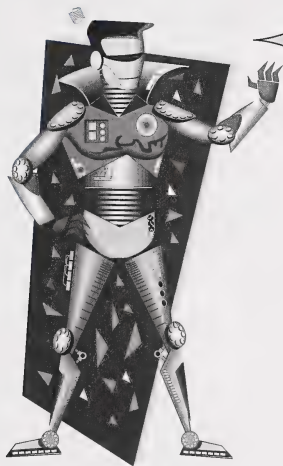
- 1. Turn each subheading into a question. Space has been provided later on so you can answer each question after reading the article. Some examples have been done to get you started.

Subheading	Question
Stress	Why did Steve Fonyo have stress?
Routine	What was Fonyo’s routine on the road?

Compare your responses with those in the Appendix, Section 2: Activity 2.

When you have questions in mind about what you’re going to read, the reading goes faster because you are looking for specific answers. Otherwise, you might just drift aimlessly through the reading. Readers who don’t have a purpose for reading have trouble remembering what they just read. Another way to help your reading go faster is to first **scan** the material to get a blueprint in your mind of all the main ideas.

*Scanning: a reading technique used to find facts or information quickly by locating key words*



Reading goes faster if you scan the article first to get a general sense of the content.

Follow these steps to scan:

- Read the entire first paragraph.
- Read the first sentence of each of the following paragraphs.
- After reading the first sentence of the paragraph, let your eyes travel rapidly downward over the rest of the paragraph. Don’t read each word, just let your mind pick up the odd word that pops out.
- Read the entire last paragraph.

# Government Unveils New Environment Policy

By J. J. Brown

The government has unveiled a new environment policy that will require all new buildings to be built to a higher standard of energy efficiency. The policy will also require all new buildings to be built to a higher standard of energy efficiency. The policy will also require all new buildings to be built to a higher standard of energy efficiency.

The policy will also require all new buildings to be built to a higher standard of energy efficiency. The policy will also require all new buildings to be built to a higher standard of energy efficiency. The policy will also require all new buildings to be built to a higher standard of energy efficiency.

## The Plan

The plan is to build a new building that will be built to a higher standard of energy efficiency. The plan is to build a new building that will be built to a higher standard of energy efficiency. The plan is to build a new building that will be built to a higher standard of energy efficiency.

## Zero Tolerance

There will be no tolerance for any building that is not built to a higher standard of energy efficiency. There will be no tolerance for any building that is not built to a higher standard of energy efficiency. There will be no tolerance for any building that is not built to a higher standard of energy efficiency.



The image shows a building that is built to a higher standard of energy efficiency. The building is built to a higher standard of energy efficiency. The building is built to a higher standard of energy efficiency.

## Incentives

There are incentives for building a new building that will be built to a higher standard of energy efficiency. There are incentives for building a new building that will be built to a higher standard of energy efficiency. There are incentives for building a new building that will be built to a higher standard of energy efficiency.

## Enforcement

There will be enforcement for any building that is not built to a higher standard of energy efficiency. There will be enforcement for any building that is not built to a higher standard of energy efficiency. There will be enforcement for any building that is not built to a higher standard of energy efficiency.

The government has unveiled a new environment policy that will require all new buildings to be built to a higher standard of energy efficiency. The government has unveiled a new environment policy that will require all new buildings to be built to a higher standard of energy efficiency.

## Education

There will be education for any building that is not built to a higher standard of energy efficiency. There will be education for any building that is not built to a higher standard of energy efficiency. There will be education for any building that is not built to a higher standard of energy efficiency.

There will be education for any building that is not built to a higher standard of energy efficiency. There will be education for any building that is not built to a higher standard of energy efficiency. There will be education for any building that is not built to a higher standard of energy efficiency.

Go ahead – try it! Read the first two paragraphs of the article “A Cross-Canada Hero,” which should tell you **who** and **what** the article is about, **where** the event takes place, **when** it happened, and **why** the event is important enough to write an article about it. How many of these questions can you now answer?

Now read the first sentence – **only the first sentence** – of each of the remaining paragraphs. If you like, after reading this first sentence you can quickly skim through the rest of the paragraph (let your eyes travel very fast over it just to get a general idea of the information in the paragraph).

Go through the entire article doing this – the whole process should take less than two minutes. You will be surprised at how much information you can absorb!

Usually the last paragraph tries to wrap up the entire article by expressing the most important ideas. What important ideas do you find in this paragraph? Look especially at the very last sentence and ask yourself: What is the writer’s attitude about Fonyo?

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By now you should have an overall sense of what the article is about, and a few questions you want answered as you read, and perhaps even the point of view of the writer. As a good reader, you’ll now want to read the article to confirm your ideas and answer your questions. In other words, you now have a *purpose* for reading.

Read the article called “A Cross-Canada Hero” straight through without stopping. Don’t forget to read for the main ideas only. If you meet an unfamiliar word or a sentence you don’t immediately understand, **don’t stop**. Keep going. Make a mental picture of the parts you do understand.

When you’re finished, go back to each section of the article (sections are separated by sub-headings), look it over quickly, and try to remember what the main idea of each section was.

Now you should be able to answer the questions you wrote earlier in the chart for question 1.

[illegible]

## Depends on Your Point of View



<sup>1</sup> Universal Press Syndicate, Inc. for the cartoon "For Better or for Worse" by Lynn Johnston. Reprinted with the permission of Universal Press Syndicate, Inc.



2. How did you feel about Steve Fonyo when you read this article?

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3. How did the article and/or pictures create these feelings?

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4. In Section 1 of this module, you were introduced to point of view. Do you think this article has a certain point of view? What is this point of view about Steve Fonyo? Describe this point of view in two or three sentences.

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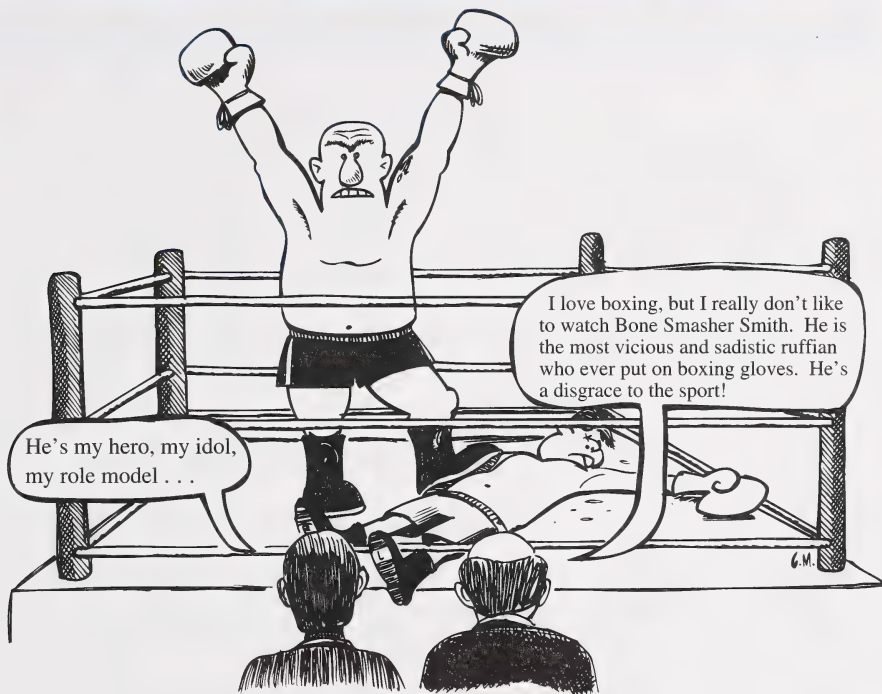
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Compare your responses with those in the Appendix, Section 2: Activity 2.

If you can, talk over the following activities with at least one other person: friends, classmates, a teacher, or someone at home. If you are alone, do the activities suggested, and just think about possible answers to the questions.

- Find an article about a popular hero in a newspaper or magazine. (Try looking for heroes in sports, movies, television, business, politics, etc.) If you are working with other people, show the article to the others.
- As a pair, or group, or on your own, decide: What point of view toward the hero does the article have?

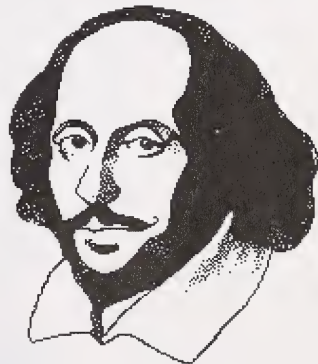


- As a pair, or group, or by yourself, brainstorm all the people you can think of in the past ten years who have been called heroes by the media. Do you think these people deserve to be called heroes?
- Decide as a pair, or group, or by yourself, what makes a true hero.

Think about the following quotation:

“Some are born great, some achieve greatness,  
and some have greatness thrust upon them.”

– William Shakespeare



5. Think of at least two examples of real people who fit into each of the three categories described by Shakespeare, and write them in the space provided.

a. People who are born great

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b. People who achieve greatness

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c. People who have greatness thrust upon them (people who end up doing great things because they had no choice)

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6. What do you think makes a true hero?

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Compare your responses with those in the Appendix, Section 2: Activity 2.

**Activity 3: Your Turn: Writing About Your Idols**

In Section 1 you learned how to write a description. In Activity 1 of Section 1 you listed names of some people who are your idols, heroes, or role models. You even wrote about one of these people whom you look up to. Here's another chance to write about one of your idols. Concentrate on this person, letting your mind create a picture of him or her. Seek hard in your memory to decide the following:

- What does the person look like? How would you describe the expression in the eyes? On the face? The way the person talks? The way he or she dresses?
- What is special about this person, compared to “ordinary” human beings?
- How does the person treat other people?
- What specific things did this person do that make you admire him or her? Can you remember any event in particular that you could tell as a story to show how this person is so special?
- What faults does your idol have? Do they matter?

Before writing, you may wish to jot down some ideas in the space below. You could list words and phrases that come into your mind as you think through the preceding questions. Or you might want to try a cluster, putting your idol's name in the centre circle.



When you're ready, begin to write about your idol. Try to write freely without stopping. If you run out of steam on a particular idea, go back to your list or your cluster, find a new place to start, and begin writing again about a different aspect of your idol.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

This writing will form part of your assignment for this section.

## Revising Your Writing

**Revision:** in writing, the process of revisiting and reworking the material. It involves focusing, developing, deleting, reordering, and changing the text.

In Section 1 you learned how to look back over your writing before writing your second draft. This reviewing or **revision** is a time to make decisions about things you want to change, add, or take out. Often the best way to do **revision** is with a partner's help. Exchange your writing with someone else. (Anyone will do as long as they can read and be honest.) Tell the person to ignore spelling, punctuation, capital letters, and other minor problems – you will fix these later, in the editing process.

Whether you are making revisions by yourself or with the help of a partner concentrate only on the content of your writing (the ideas).

On page 261 in *Fast Forward*, under the heading “Revising” read the information on the SOAR principle. This information will help you to revise your writing. Read also the helpful suggestions under the heading “Revising Your Work” on page 261. What do the letters SOAR stand for?

S \_\_\_\_\_

O \_\_\_\_\_

A \_\_\_\_\_

R \_\_\_\_\_

Put your composition away for a few hours or a day after you've written it. Then look at it again keeping in mind the questions from the SOAR principle on page 261 in *Fast Forward*. Sometimes you need some time away from your writing, because it usually all sounds brilliant just after you've written it and it's hard to imagine any possible way to improve it!



Here is what a typical first draft looks like after the writer has begun revising:

After you've written <sup>Put your composition</sup> something, you should  
~~put it away~~ <sup>away</sup> for awhile - maybe just  
 a few hours or ~~even a couple of days~~.  
 This break allows you to see your  
 writing with new eyes. You may see errors  
 you did not notice before or you might  
 have additional ideas that did not occur  
 to you before. Sometimes you may need a few  
 days away <sup>some time away</sup> from your writing. It  
 because it usually sounds brilliant and it's  
 hard to imagine <sup>not possible</sup> ~~away~~ to improve it.  
 When ~~you~~ you are looking at reading your  
 writing after having ~~put it away~~ for a time,  
 keep ~~in mind~~ <sup>in mind</sup> the SOAR principle. ~~in mind~~  
 Then look at it again keeping in mind the  
 questions from the SOAR principle on page 261  
 in Fast Forward.

Be very honest with yourself. Most people write all over their first drafts. They use arrows to show things they want to add in. They ruthlessly chop out whole paragraphs if necessary (major surgery hurts, but if a piece of your writing is beyond repair, slicing it out will make a healthier whole). They closely examine each word, each sentence, each paragraph, asking themselves: Is this the very best I can make it? Am I proud of this the way it reads?

## Editing



**Editing:** in writing, the process of proofreading and correcting grammatical problems and surface errors such as in capitalization, spelling, and punctuation

When you've finished revising and writing your next draft, when you've moved things, and changed things, and added things, and removed things until you're ready to say: "Finally! The content is perfect," you are ready to **edit**.



**Revising** is the process of changing and refining ideas.

**Editing** is the process of correcting surface errors and problems in sentence structure or grammar.

Editing is like examining X-rays. The problems may be almost invisible, so look very closely, and get help doing it (four eyes are better at this than two).

You have to study your pages very carefully, not just read them, looking for mistakes in spelling, capital letters, and punctuation.

### Run-On Sentences



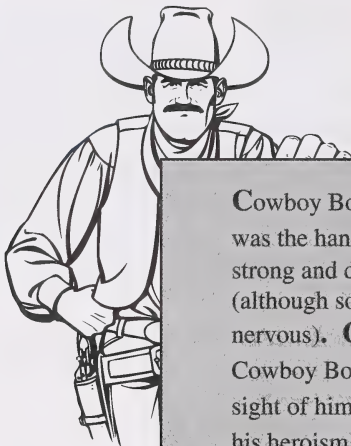


*Run-on sentence: a grammatical error that results when two (or more) grammatically complete sentences are run together without being separated by a period or other appropriate punctuation, or without being joined by a co-ordinating conjunction*



To avoid creating **run-on sentences** you should always put a period or other appropriate end punctuation after the last word of a sentence to show that it has ended. Of course, the very next sentence starts with a capital letter to show that a new sentence has begun.

Try reading the following paragraph aloud, or have someone else read it aloud so you can listen. Listen carefully to see what happens to a reader's voice when he or she comes to the end of a sentence. See if you can tell the difference between a comma and a period from what the reader's voice does. A reading of this paragraph is also on your Companion Audiocassette.



Cowboy Bob was a tall, lean man. Some said he was the handsomest man in the west. He was strong and daring, and he feared no man (although some women made him mighty nervous). Outlaws cleared out of town when Cowboy Bob arrived. Good folks cheered at the sight of him. Every child knew the legends of his heroism.

Did you notice that a reader's voice goes down at the end of every sentence? Usually there is also a pause, longer than the pause for a comma.

*Comma splice: a grammatical error caused by joining two or more grammatically complete sentences with only a comma*



Sometimes writers forget to put in the end punctuation or they put a comma at the end of a sentence by mistake (**comma splice**), and the reader gets completely confused trying to find the endings and beginnings of sentences. Try reading the following paragraph aloud (or have someone else read it). Do not let your voice go down or pause, except for a very brief pause at each comma. A reading of this text is also on your Companion Audiocassette.

cowboy bob was a tall, lean man, some said he was the handsomest man in the west he was strong and daring, and he feared no man (although some women made him mighty nervous), outlaws cleared out of town when cowboy bob arrived good folks cheered at the sight of him, every child knew the legends of his heroism.



End punctuation gives readers a rest so they can stop and absorb the idea of the sentence. When there is no end punctuation, readers get exhausted and confused.

1. Try this editing exercise. Read aloud the following part of a student's written piece about what makes a hero, and decide where the sentences should begin and end. Then correct the run-on sentences by putting in periods to mark the sentence ends and capital letters to signal a new sentence beginning.

a hero is someone you idolize it's as if the person is no longer human but almost a god you feel like you almost love that person or would do anything for him or her a hero has qualities you don't see in your everyday average person he or she has a certain determination in spite of all kinds of obstacles he or she makes you feel better about human beings and gives you new standards to live up to he or she succeeds just because he or she kept on trying long after everyone else would have given up.

Compare your responses with those in the Appendix, Section 2: Activity 3.

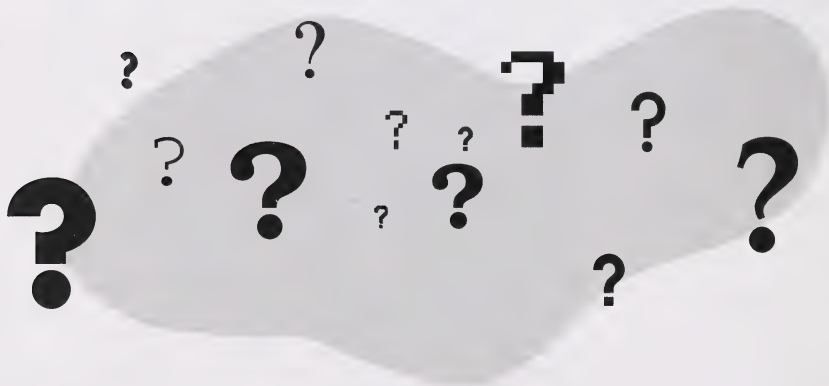
Read over your last draft of writing about your idol to see if you forgot to include periods. The best way to do this is to read the piece aloud to yourself to find the ends of sentences (your voice will go down and pause).

If you've run two sentences together, you can fix the problem by putting in a period at the end of one sentence and a capital letter at the beginning of the next:

Cowboy Bob was a tall, lean man. **S**ome said he was the handsomest man in the west.

Or you can put a joining word between the two sentences, such as *and*, *but*, *because*, or *although*.

Cowboy Bob was a tall, lean man, **and** some said he was the handsomest man in the west.



Another type of end punctuation that you probably use frequently is the question mark.

Don't forget to place a question mark after a direct question:

Aren't there any female cowboys?

2. Try this editing exercise, adding periods and question marks:

Do you have a particular hero Most people  
admire a person who makes a great contribution  
to society But why are certain human beings  
idolized just because they appear in popular  
movies Some musicians become stars even though  
they aren't very talented Some sports players  
are very rich and famous too But are they  
heroes What defines a "hero," anyway

Compare your responses with those in the Appendix, Section 2: Activity 3.



Remember: study your work the way a doctor studies an X-ray. It's hard to find the mistakes in your own writing. Correct any of the run-on sentences you find.

If you can, work with a teacher, or classmate, or someone at home. Ask that person to look at your writing to find any run-on sentences that you may have missed. Offer to read over a classmate's paper to find any run-on sentences he or she might have used by mistake.

Check your writer's handbook for more information on punctuation in general, especially punctuation to show the ends of sentences.





**Activity 4: Idols on the Tube**

Do you remember the show called **Marcus Welby, M.D.**? It was on a long time ago.

The main character, Doctor Marcus Welby, was played by the actor Robert Young, right?



Yeah, that's right. Did you know that Robert Young actually received mail from viewers wanting medical advice?

You're kidding! Some people take TV far too seriously!



People today spend a lot of time watching television. There is a debate going on about the impact TV has on society.

Some say it is a wonderful learning tool that takes viewers all over the world, showing them things they would normally never be able to experience. It is said by some that TV has made people more knowledgeable, more open to new ideas, and more tolerant.

Others say that TV is like an addictive drug – some people would rather watch other people's lives on TV than live their own lives. They say that because people spend so much time in front of the television they spend less time doing constructive and fulfilling activities such as interacting with others. They also say that people who watch a lot of TV are sometimes less satisfied with themselves because they don't have the idealized life that many people on TV have.



### JOURNAL

In your Journal respond to the following idea.

What is your opinion about the effect that television has on society? Is it good? Is it bad? Are there good as well as bad aspects?

Although there are many informative and educational shows on television, many of the programs are designed mostly to entertain. One of the more popular types of shows is the adventure drama.

The main character is usually someone that the other characters and the viewing audience idolize. Often the main character has a glamorous job that provides many opportunities to perform heroic acts. Frequently the heroic characters are doctors, lawyers, police officers, fire fighters, etc.

*Did you ever notice that there are very few adventure dramas about dentists, bank tellers, sales clerks, secretaries, architects, letter carriers, homemakers, or factory workers?*



*I guess it's because those jobs don't seem very glamorous or exciting to most people. I think that a brain surgeon or a space-ship captain would probably be faced with life-and-death situations a little more often.*

*Many of the jobs that you mentioned are closer to the types of jobs that the average TV viewer has. Do you suppose that most people would rather watch something on TV that is quite different from their own lives?*



*I think that people just wish that there were more action, adventure, excitement, and romance in their daily lives. That's why they like to watch some TV shows like adventure dramas. Every episode shows the types of things they'd like to be able to do.*

*I've got a great idea! How about a new hit TV adventure drama about a handsome, highly motivated, multi-talented jock, who coincidentally looks just like me, and who's taking English 13 through Distance Education, and whose hobby it is to save the world from total destruction ...*



*Where's the TV guide?*

*And of course I'd play the role of the hero ...*



*Could someone please pass me the remote control?*

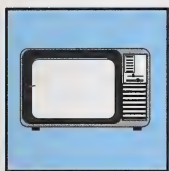


1. The following types of people are often shown as glamorous heroes on TV dramas. Fill in the chart by briefly describing the TV “hero” image portrayed by some TV shows and the real-life experience of each occupational group.

Occupational Group	TV Image	Real-Life
<b>Police</b>	<ul style="list-style-type: none"> <li>• pursue criminals in spectacular car chases</li> <li>• ignore police chiefs and rules to perform heroic rescues</li> </ul>	<ul style="list-style-type: none"> <li>• routine tasks – only rarely have shootouts, car chases, etc.</li> </ul>
<b>Doctors</b>		
<b>Teachers</b>		
<b>(name one other group)</b>		

Compare your responses with those in the Appendix, Section 2: Activity 4.

Do you think that television portrays life accurately? Are some shows more real to life than others? Which shows are these? If you can, discuss these questions with a partner.



***Prime time:** the evening period generally from 7 to 11 p.m. during which television has its largest number of viewers*

If you have access to a television, do the following question. If not, proceed to Activity 5.

2. Choose an adventure drama currently running on **prime time** TV that features a TV “hero” – someone the other characters or the audience idolizes. As soon as the show is over, choose one of the main characters to think about more carefully, or talk about with the person watching the show with you. Then in the space provided, write a detailed description of the main character. You may want to use the following questions to guide your writing:
  - What is the main character like? (physical appearance, personality, beliefs, etc.)
  - What is the main character trying to accomplish?
  - Are some of the character’s actions heroic?
  - How does this character deal with problems?
  - Does the character have skills that most people have or does he or she appear to be more gifted, skilled, and experienced than most people?
  - Is this character a hero? Why or why not? Explain your opinions.

**Character Description:**A large clipboard with a silver clip at the top and a light blue sheet of paper with horizontal lines for writing. The clipboard has a black border and the paper is filled with approximately 20 horizontal lines.

Compare your responses with those in the Appendix, Section 2: Activity 4.

You will learn more about television and watching television programs in Module 4, Section 1.

## Activity 5: Idols and Others in Fiction



***Fiction:** literature which tells of imaginary events, places, experiences, or people*

So far you have examined idols both in the media and in your own life. There are many characters in literature that have qualities that readers admire.

Sometimes the main characters can be called heroes or heroines because they act heroically – risking or sacrificing their own well-being to do something they feel strongly about.

Often the main characters in **fiction** are not heroes. They may be very much like you – ordinary, everyday, average people – who try to overcome a problem. Do characters have to be idols or heroes to be interesting?



*I only like stories in which the main characters are heroes. They do interesting things and you get an interesting story.*

*But when we finished Module 1, you told me you liked reading "The Bully." Is the narrator in that story a hero? Does he do anything that makes him an idol?*







*Well, that's different. I liked "The Bully" because I could relate to the narrator's feelings and experiences. I was interested in how he dealt with his situation.*

*So, the main character doesn't have to be a hero or an idol to be interesting?*



*I guess maybe you just have to understand and care about the main character.*

## Protagonist

The main character in a piece of fiction – movie, drama, poem, or story – is the person that the audience knows the most about. The main character is called the **protagonist**.

***Protagonist:** the main character in a story*

***Conflict:** the struggle between the main character and an opposing force*

The protagonist is the person experiencing the story's main conflict. **Conflict** is the struggle between the main character and an opposing force.

- The protagonist might be fighting against another person.
- The protagonist might be fighting something in society or in the environment.
- The protagonist might be fighting something inside himself or herself.

You will learn more about conflict in Module 3, Section 1.

Often the protagonist must make a difficult choice, or solve a problem.

Usually the audience is cheering *for* the protagonist. When you are *for* or *pro* something, you support it actively.

If you can, talk over the following questions with a friend, classmates, a teacher, or someone at home. If you are working alone, think of possible answers to these questions in your own mind:



- Is the protagonist always a traditional “good guy”? Does the protagonist always have to be worthy of admiration?
- Can you think of examples from movies or TV shows where the protagonist finds himself or herself on the other side of the law?
- Can you think of examples, from movies, TV shows, or stories you’ve read, where the protagonist of a story is neither a good guy nor a hero?

## Antagonist

In the main conflict of a story, the protagonist is trying to reach some sort of goal or solve a problem.



WESTFILE INC.

*Antagonist: the principal opponent of the main character in a story*

Working against the protagonist (and so creating the conflict) is the **antagonist**. The antagonist can be another character or it can be an object or force.



Is an antagonist always a villain? Think of some antagonists you know from TV shows or the movies that are actually more like traditional good guys.

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### The Highwayman



In some pieces of literature, TV shows or movies, the protagonist is not good or noble. Yet the audience somehow feels sympathy for this main character. It's all in the point of view you have. The next piece you will read features a robber, who in olden times was called a *highwayman*. This robber has a beautiful girlfriend who is captured by the police and . . . well, you'll have to read the poem to find out what happens.



Read “The Highwayman,” a poem by Alfred Noyes. As you read, try to answer these questions in your mind:

- What is the main conflict in this poem?
- Who is the protagonist? Who or what is the antagonist?
- Are there any acts of heroism? Which character or characters act heroically? Why?

## The Highwayman

by Alfred Noyes

### Part I

The wind was a torrent of darkness among the gusty trees,  
The moon was a ghostly galleon tossed upon cloudy seas,  
The road was a ribbon of moonlight over the purple moor,  
And the highwayman came riding —

Riding — riding —

The highwayman came riding, up to the old inn door.

He'd a French cocked hat on his forehead, a bunch of lace at his chin,  
A coat of the claret velvet, and breeches of brown doe-skin;  
They fitted with a never a wrinkle: his boots were up to the thigh!  
And he rode with a jewelled twinkle,

His pistol butts a-twinkle,

His rapier hilt a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark innyard,  
And he tapped with his whip on the shutters, but all was locked and barred;  
He whistled a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter,

Bess, the landlord's daughter,

Plaiting a dark red love knot into her long black hair.

And dark in the dark old innyard a stable-wicket creaked  
Where Tim the ostler listened; his face was white and peaked;  
His eyes were hollows of madness, his hair like mouldy hay,  
But he loved the landlord's daughter,

The landlord's red-lipped daughter,

Dumb as a dog he listened, and he heard the robber say:

“One kiss, my bonny sweetheart, I'm after a prize tonight,  
But I shall be back with the yellow gold before the morning light;  
Yet, if they press me sharply, and harry me through the day,  
Then look for me by moonlight,

Watch for me by moonlight,

I'll come to thee by moonlight, though hell should bar the way.”

He rose upright in the stirrups; he scarce could reach her hand,  
 But she loosened her hair i' the casement! His face burned like a brand  
 As the black cascade of perfume came tumbling over his breast;  
 And he kissed its waves in the moonlight,  
 (Oh, sweet black waves in the moonlight!)  
 Then he tugged at his rein in the moonlight, and galloped away to the West.

## Part II

He did not come in the dawning; he did not come at noon;  
 And out o' the tawny sunset, before the rise o' the moon,  
 When the road was a gypsy's ribbon, looping the purple moor,  
 A redcoat troop came marching —  
 Marching — marching —  
 King George's men came marching, up to the old inn door.

They said no word to the landlord, they drank his ale instead,  
 But they gagged his daughter and bound her to the foot of her narrow bed;  
 Two of them knelt at her casement, with muskets at their side!  
 There was death at every window;  
 And hell at one dark window;  
 For Bess could see, through her casement, the road that *he* would ride.

They had tied her up to attention, with many a sniggering jest;  
 They had bound a musket beside her, with a barrel beneath her breast!  
 "Now keep good watch!" and they kissed her. She heard the dead man say —  
*Look for me by moonlight;*  
*Watch for me by moonlight;*  
*I'll come to thee by moonlight, though hell should bar the way!*

She twisted her hands behind her; but all the knots held good!  
 She writhed her hands till her fingers were wet with sweat or blood!  
 They stretched and strained in the darkness, and the hours crawled by like years,  
 Till, now, on the stroke of midnight,  
 Cold, on the stroke of midnight,  
 The tip of one finger touched it! The trigger at least was hers!

The tip of one finger touched it; she strove no more for the rest!  
 Up, she stood up to attention, with the barrel beneath her breast,  
 She would not risk their hearing; she would not strive again;  
 For the road lay bare in the moonlight;  
 Blank and bare in the moonlight;  
 And the blood of her veins in the moonlight throbbed to her love's refrain.  
*Tlot-tlot; tlot-tlot!* Had they heard it? The horse hoofs ringing clear;  
*Tlot-tlot, tlot-tlot,* in the distance! Were they deaf that they did not hear?  
 Down the ribbon of moonlight, over the brow of the hill,  
 The highwayman came riding,  
 Riding — riding —  
 The redcoats looked to their priming! She stood up, straight and still!

*Tlot-tlot, in the frosty silence! Tlot-tlot, in the echoing night!*  
*Nearer he came and nearer! Her face was like a light!*  
*Her eyes grew wide for a moment; she drew one last deep breath,*  
*Then her finger moved in the moonlight,*  
*Her musket shattered the moonlight,*  
*Shattered her breast in the moonlight and warned him —with her death.*

*He turned; he spurred to the Westward; he did not know who stood*  
*Bowed, with her head o'er the musket, drenched with her own red blood!*  
*Not till the dawn he heard it, and slowly blanched to hear*  
*How Bess, the landlord's daughter,*  
*the landlord's black-eyed daughter,*  
*Had watched for her love in the moonlight, and died in the darkness there.*

*Back he spurred like a madman, shrieking a curse to the sky,*  
*With the white road smoking behind him, and his rapier brandished high.*  
*Blood-red were his spurs i' the golden noon; wine-red was his velvet coat,*  
*When they shot him down on the highway,*  
*Down like a dog on the highway,*  
*And he lay in his blood on the highway, with the bunch of lace at his throat.*

*And still of a winter's night, they say, when the wind is in the trees,*  
*When the moon is a ghostly galleon tossed upon cloudy seas,*  
*When the road is a ribbon of moonlight over the purple moor,*  
*A highwayman comes riding —*  
*Riding —riding —*  
*A highwayman comes riding, up to the old inn door.*

*Did you use context to figure out the meanings of unfamiliar words?*

*Over the cobbles he clatters and clangs in the dark innyard;*  
*And he taps with his whip on the shutters, but all is locked and barred;*  
*He whistles a tune to the window, and who should be waiting there*  
*But the landlord's black-eyed daughter,*  
*Bess, the landlord's daughter,*  
*Plaiting a dark red love knot into her long black hair.*



After reading:

If you can, talk over the following questions with a friend, classmates, a teacher, or someone at home. If you are working alone think of possible answers to these questions, then write them down.

*Setting: the time, place, and situation in a piece of fiction*

1. Approximately what time period do you guess this poem to be set in? Find the clues that help you determine both the general time period and the place which is the **setting** for the poem.

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2. Are King George's men portrayed as antagonists or protagonists in this poem? Explain your answer.

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3. King George's men are presented as villains in this poem with their rough treatment of Bess and the execution of the robber without a trial. Can you think of another example, in stories, TV shows or movies, where the authorities (such as the police) are presented in a similar way?

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4. Is there a character in the poem that you admire or idolize? If so, is this character a hero? Explain the reasons for your choice.

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Compare your responses with those in the Appendix, Section 2: Activity 5.



## Rhythm

***Rhythm:** in language, the sound pattern and beat created by the speed and flow of stressed and unstressed syllables of words*



This poem makes use of a strong **rhythm**, a distinct repetitive pattern formed by strong and weak sounds. With a pen or your knuckles, tap out on a table or desk the rhythm of the first three verses. (When you tap, hit the table once for every syllable. Try to find the natural rhythm of the poem.) Now try reading these three verses aloud, capturing the rhythm with your voice.

Turn on your Companion Audiocassette, and listen to the first six stanzas of “The Highwayman” being read aloud. Stop the cassette and think about these questions:

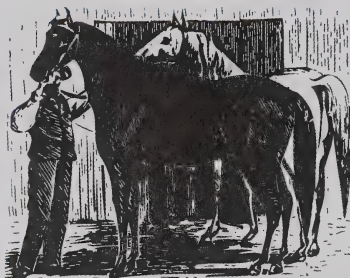
- Was the rhythm you found the same as the rhythm used on the tape?
- How is the rhythm suited to the story, or meaning, or mood of the poem?

Now go back to your Companion Audiocassette and listen to the rest of the poem.

## JOURNAL

In your Journal respond to one or both of the following ideas.

***Ostler:** variation of the word **hostler** which means one who takes care of horses*



Pretend you are Tim the **ostler**. Look back at the poem for clues to Tim’s character and feelings. What happens to you after the poem? Write an entry in your Journal as if you are Tim, explaining what happened, how you felt, and what you’ve decided to do.

OR

Pretend you are the landlord. What do you do after you discover the circumstances of your daughter’s death? Write a Journal entry as if you are the landlord describing your feelings and what you’re going to do next.



## Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help

Here is a quick review of the basic ideas in this section. Study the summary, and then do the exercise that follows.

- An *idol* is someone you respect or admire very much for personal reasons. Idols exist in sports, the media, business, politics, popular music, and on television. As well, idols can be found among the people around you.
- Television shows often present a fantasy version of real life. TV uses visual techniques to exaggerate life, making people appear more glamorous and exciting than they really are.
- The **protagonist** is the main character in the story. The **antagonist** is the main person or thing opposed to the protagonist, creating problems for him or her.
- Use the pictures, title, and subheadings to give you an overall view of what an article is about before you start reading. Try turning the subheadings into questions before you read, then try to answer the questions as you are reading.
- Spend time recalling your background knowledge – everything you know that is related to the article you are about to read – before you start reading.
- Use the SOAR principle (Substitute, Omit, Add, Rearrange) to help you revise your writing.

Did you have some difficulty with the activity related to television characters? There will be more work on understanding TV in the next section, so take time now to understand the TV material in this section. For extra help, read page 159, “Prime Time Characters” and page 161, “People on TV” in *Fast Forward*. Then on the lines that follow answer question 1, a to h located on page 162 in *Fast Forward*.



This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Compare your responses with those in the Appendix, Section 2: Extra Help.

Increase your understanding of this section by completing the following two enrichment activities.

1. In this section, you looked at TV characters, and how television shows often exaggerate characters to make them more appealing. Imagine that you are a writer trying to convince a major network to pilot a new weekly TV drama. You are now going to write a treatment of your proposed show for a producer at the network. A *treatment* is a general description of the setting, the situation, and the main characters.
  - a. First, choose a situation for the show that you think will appeal to a prime-time TV audience. (Is it about a family? What kind of family? Or is the show set in a hospital? an exotic location? a school? etc.)

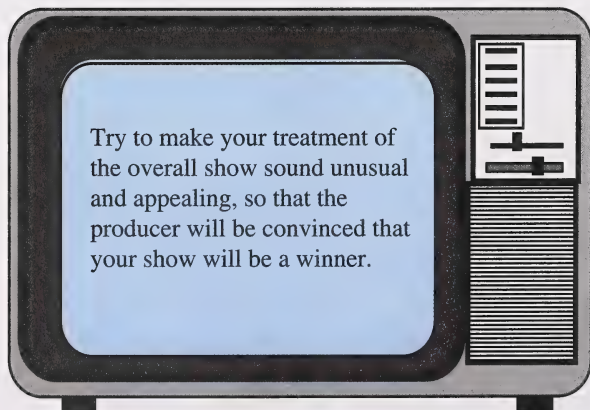
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- b. Explain the basic situation of the show. You do not have to describe any of the episodes of the show, which are the stories that are presented each week. You only need to describe the things about the situation that do not change from week to week.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.



- c. Now describe the main character that the show will be built around. Be sure to include details about the character's personality, attitudes, and mannerisms. You might even want to suggest the name of an actor that the network should try to get to play the main character.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

- Try writing a modern version of the “The Highwayman.” You might want to make your version into a **parody**, writing that pokes fun at a serious subject or person. You might wish to write your version as a poem, imitating “The Highwayman’s” rhythm, or you may decide to write your version as a story or even as a play.

**Parody:** a humorous or satirical imitation that intends to ridicule something serious

(There is more room for your parody on the following page.)

[illegible]

Compare your responses with those in the Appendix, Section 2: Enrichment.

## Conclusion

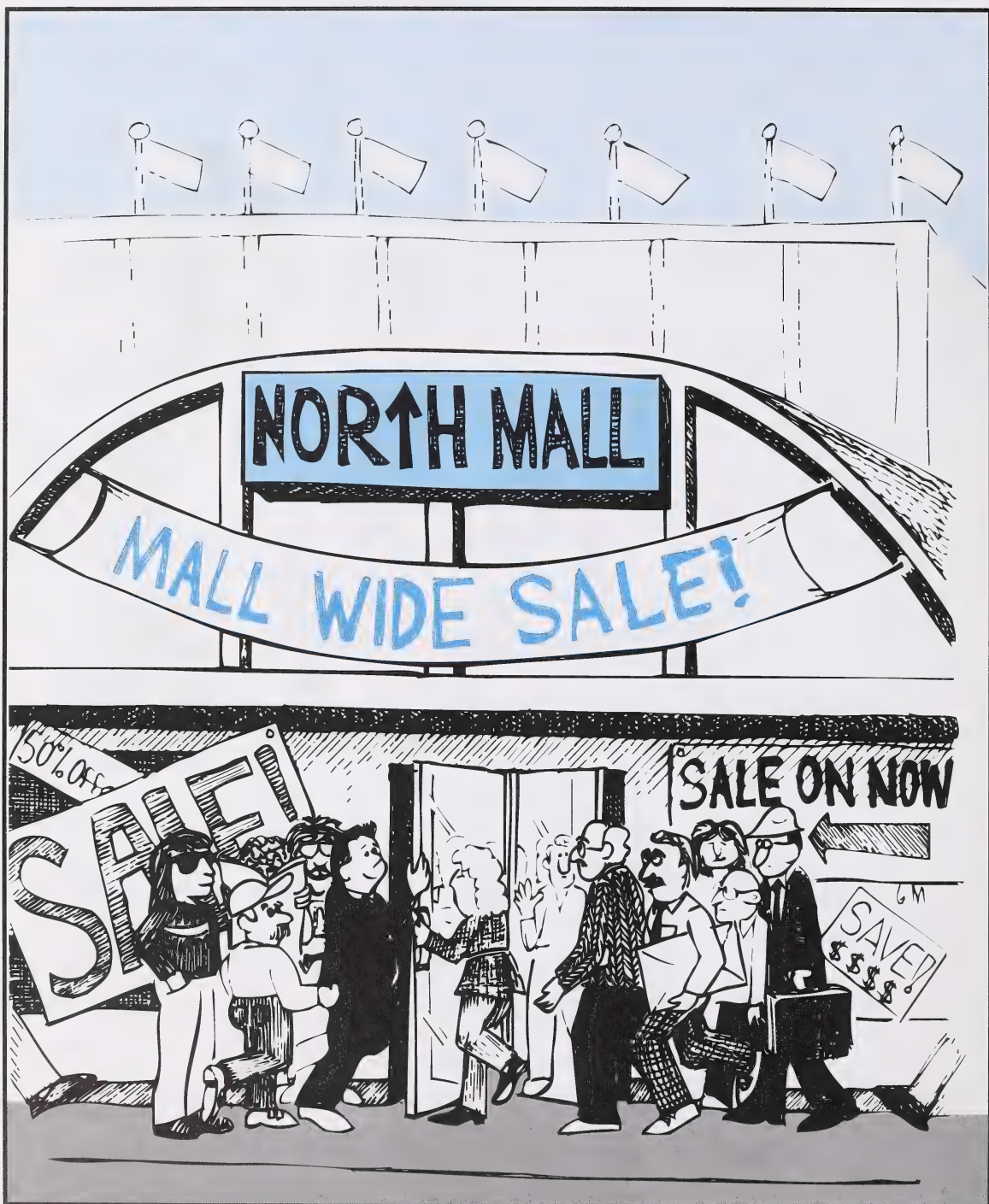


In life as well as in literature, you need to look closely to decide who the heroes or idols are. You can find idols on TV shows, in poems, in short stories, and on the news. Your idea of an idol may be very different than someone else's. What do you think makes someone an idol?

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.





# SECTION

# 3

## THE BIG SELL

When you think about your dreams and goals, how important is money to you? Is buying and owning things a big part of your fantasies?

Some people believe that society has become too materialistic. They think that people desire a lot of things that they don't really need, or even really want. In fact, some will say that dreams and goals are actually created by advertisers.

Do you think people are victims of "the big sell"?

In this section, you will think and read and write about the impact of advertising in your life. You will learn about advertisers' techniques, and examine the ways they influence your decisions and dreams.

## Activity 1: It's A Buyer's Market



Think over the products you have purchased in the past week. Do you have a preference for certain brands of products? Does advertising ever influence your choice of brand?

What new products have you thought about trying because of an appealing advertisement? Why was the advertisement appealing?



Circle any of the following forms of advertising that you think have some power over your decisions as a consumer.

- |                         |   |
|-------------------------|---|
| • radio commercials     | • newspaper ads                         |
| • TV commercials        | • magazine advertisements               |
| • billboards            | • endorsements of friends or relatives  |
| • ads on buses          | • product names on T-shirts, hats, etc. |
| • brochures in the mail | • telephone soliciting                  |

How do these forms of advertising influence your choice of products to purchase?

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Think about these questions:

- Can you remember any specific advertisements you have seen?
- What do you remember? An image? A song? A phrase or expression? A person?

Advertisements are carefully created to make a strong impression on you and help you remember the product. When you think back over advertisements you remember, ask yourself

- What is it about this advertisement that makes it stick in my mind?
- What techniques did the advertiser use that make me remember this ad?
- What advertisements do you find appealing?
- What advertisements do you find annoying?

### JOURNAL

In your Journal freewrite about advertisements you remember and why you remember them.

### Looking More Closely at Advertisements



Flip through a few magazines to find advertisements that appeal to you for some reason. Choose any one of these ads, and then answer the following questions:

- What type of audience (age, sex, occupation, salary level, interests) do you think this ad was designed to appeal to? Why did you pick this particular group of people as the likely target of the ad?

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- How does the ad try to “hook” the attention of this particular audience?

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- How does the ad try to sell the product?

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As you progress through this unit, you will learn more about target audiences, “hooks” that advertisers use to attract attention, and methods of “selling” that are incorporated into ads. You may wish to return to what you have written here later in the unit. See how accurate you were in figuring out these techniques by yourself!



*Fast Forward* contains a whole unit on advertising. Turn now to page 174 in your textbook and read the “Introduction” and “Magazines and Readers.”

1. Study the advertisements shown in figures 9-2 and 9-3 on page 175 in *Fast Forward*. Read question 1 on page 175. On the following lines, describe the likely target audience of both ads in figures 9-2 and 9-3. In your description of the target audience, try to answer the questions listed in question 1 on page 175: the intended audience’s age, gender, economic status, hobbies, values, etc.

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Compare your responses with those in the Appendix, Section 3: Activity 1.



Advertisers devote a great deal of thought designing the visual appeal of an ad. In *Fast Forward* on page 177, a chart appears describing all these visual elements. Study this chart. Then turn the page and examine the ads appearing in figures 9-4 and 9-5.

2. Complete question 1 on page 178 in your text. Study the Cancer Society ad and the ad for tourism, then list the visual elements of both ads in the following chart:

		Cancer Society Ad	Tourism Ad
VISUAL ELEMENTS	Mood	stark, blunt, cold, unforgiving	serene, escapist, peaceful
	Overall Composition	contrast between white background and dirty pile of butts	contrast between the evening shadow of the valley and the reddish sunset glow on the mountains
	Logo		
	Light		
	Typeface		
	Colour		
	Shapes		

Compare your responses with those in the Appendix, Section 3: Activity 1.

When you've finished your chart, do question 2 on page 178 of your textbook. Compare your findings with at least one other person, using questions a to d as ideas of what to look for. You may be surprised at the differences in the way various people respond to advertisements.

### Advertising Appeals to Emotional Needs

Advertisers try to help people make a mental connection between the product and something that people desire. A list of typical things that advertisers think people desire or need in life follows. Which of these things appeal to you most?



- being loved
- having zest for life
- having friends
- being healthy
- being unique
- having lots of fun



- being popular
- being wealthy
- being powerful or successful
- having peace, quiet, and relaxation
- being admired or respected
- being beautiful or handsome
- being thin
- having adventure



The info-box on page 181 in *Fast Forward* contains a chart summarizing common human emotional needs that advertisers try to arouse in their viewers, along with examples showing how products try to appeal to these needs. Read this chart, then turn the page and study the advertisements in Figures 9-7 and 9-8.

3. What needs do the ads on page 182 of your text appeal to?

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Compare your responses with those in the Appendix, Section 3: Activity 1.

If you can, talk over the following activity with a friend, classmates, a teacher, or someone at home. If you are working alone, think of possible answers to this activity in your own mind:

- Find three to five advertisements in a magazine, and then try to name the emotional needs that each ad tries to appeal to. If you have access to a television, watch the commercials aired during a half hour segment of evening TV. Try naming the emotional need being appealed to in each of these commercials.

Often, an advertiser will design an *image* for a brand.

For example:

Prairie Spring soap

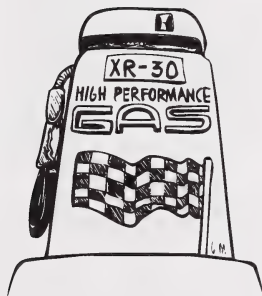


Image of sunny spring days in the outdoors . . .  
green, fresh countryside . . .  
clean, wholesome people.

The image is made up of whatever you associate with the brand. The image is carefully created through

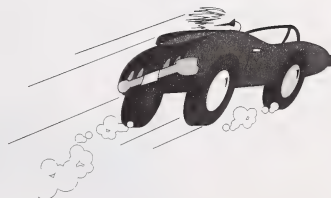
the **name** of the brand . . .

XR 30 HIGH  
PERFORMANCE GASOLINE

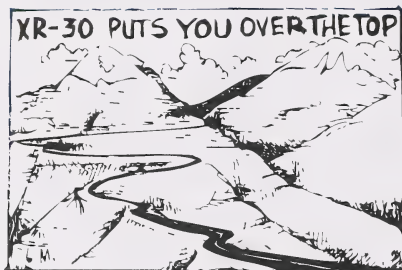


. . . the **appearance** of the product

the **pictures** that are usually  
shown in the advertisements . . .







... the distinctive **slogan** used in the ads

... and the **people** chosen to appear in the ads.



4. Describe the image of the preceding product.

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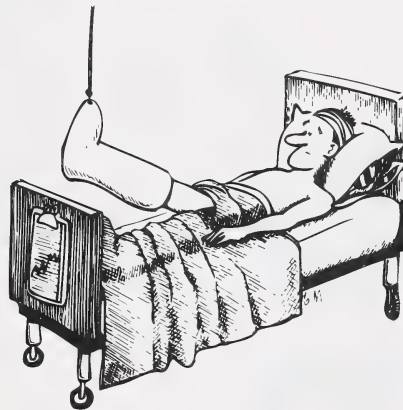
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Compare your responses with those in the Appendix, Section 3: Activity 1.

## Fear Tactics

People also have many fears and problems in life. Advertisers sometimes imply that their product will solve people's problems and give people freedom from their fears. This is called *using fear tactics*, because sometimes the advertiser deliberately reminds people of their fear, or even creates a new fear. Here are some typical fears that ads might try to appeal to:

- death, sickness, and pain
- being left out of the crowd
- being made fun of
- being lonely



- having bad breath or body odor
- aging
- being rejected
- being inadequate

If you can, talk over the following questions with a friend, classmates, a teacher, or someone at home. If you are working alone, think of possible answers to these questions in your own mind:

- Can you find examples of advertisements in magazines or on TV that use any of these fear tactics?
- Can you think of other fears people have that advertisers use to get them to buy their product?

### Words That Sell!



5. Turn to page 183 of *Fast Forward*. Read this page and examine the ad in figure 9-9. Five words near the top of the ad have been covered by white tape. Write down what you think these missing words are.

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Compare your responses with those in the Appendix, Section 3: Activity 1.

Be careful when reading or listening to advertisements! What sounds convincing on the surface often says very little when you examine the advertisers' claim more closely.

Look at this claim about a certain orange drink.



"The drink with 100% pure Florida-orange taste. . ."

Does the product have any real orange juice in it? Do you think people listening to this ad on TV would assume that the drink was in fact 100 percent pure orange juice? Does this claim really say anything about the product?

If the drink contained 100 percent pure juice, the manufacturer would say so. Empty claims such as this are worded very carefully to disguise the fact that nothing really substantial can be said about the product.

Here are some more typical advertising claims that are highly questionable:

**The Unfinished Claim:**

“Janelle Jewellery is lovelier.” (Lovelier than what?)



**The Vague Claim:**

“Grease-out Shampoo conditions without the greasies.” (What are *greasies*? What is this slogan really saying?)

**The So-What Claim:**

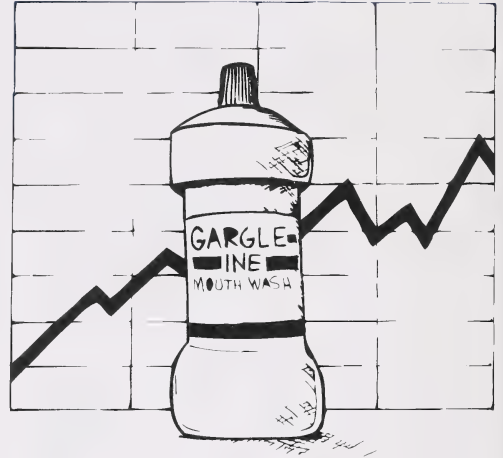
“Garçon – the baby champagne with the bubbles . . .”  
(Don’t all champagnes have bubbles?)





**The Weasel Claim:**

“Gargle-ine – helps combat germs that can cause bad breath.” (Watch for weasel words: it “helps” combat germs – but does it combat germs? The germs “can” cause bad breath, but do they actually cause it?)

**The So-Called Science Claim:**

“Clinically proven. . .”  
(Which clinic? How was the “proof” discovered?)

**The So-Called Survey Claim:**

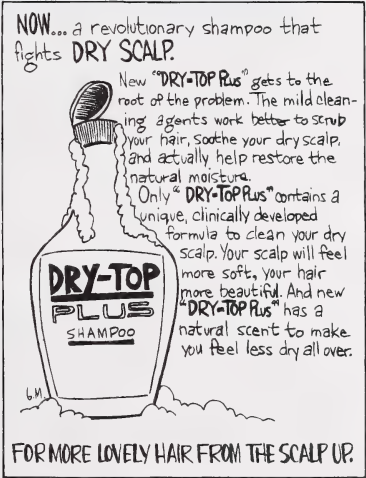
“Three out of five doctors surveyed recommend diet chocolate for the patients who eat chocolate.” (Who are these three doctors? What were they asked? Are they really saying diet chocolate is good for you?)

6. Examine each of the following ads. For each ad, write down any empty claims about the product.

a.



b.



c.



Compare your responses with those in the Appendix, Section 3: Activity 1.

Find three other examples of short advertising claims that sound convincing but actually say very little. Write the advertiser’s words in the following chart, and beside each claim write one or two questions about the information missing from the claim.

Advertising Claim	Your Questions

From now on, keep your eyes open for weasel words and empty claims. Help other people look more critically at the wording of ads, too. Next time you’re watching television with someone else and you’ve nothing better to do during commercials, try showing that person how to “pick apart” these ads for deceptive claims about products.

**Read the Fine Print**

What is *junk mail*? Does your household receive junk mail? Have you ever actually read through the junk mail advertisements in the form of letters, flyers, and brochures that cram your mail box?

Examine the following flyer. Ask yourself as you read

- What is the dealer offering?
- What are the benefits of the offer?
- Is the offer appealing to me?



# SHUTTERBUG

## Portrait Studio

# 19 FREE PORTRAITS



1 – 8 x 10 Wall Portrait

AND

18 Locket-sized Mini Portraits



When you purchase

the 30-piece

Family Memory Package for

only **\$34.99**



Hurry in! Have your portraits  
taken NOW!

### PORTRAIT CERTIFICATE

## Good for 19 FREE Portraits

1 – 8 x 10 Wall Portrait and 18 Locket-sized Mini Portraits  
with purchase of 2 – 8 x 10s,  
3 – 5 x 7s, 10 – 4 x 6s, and 15 wallets

\$150  
Value

**\$34.99**

Price includes \$2 deposit. Portraits on traditional backgrounds. White and black backgrounds, Vignette and other special effects portraits not available in advertised package. Poses our selection. \$2 for each additional person in portrait. Appointment necessary. Cannot be combined with any other offer. Not redeemable for cash. Adults & families welcome.

Certificate good through June 30, 1996.

**Shutterbug Portrait Studio**

PRESENT CERTIFICATE AT TIME OF SITTING

7. Use the “Shutterbug” advertisement to find answers to the following questions.

- a. What is the main “hook” or attention-getting device used to get people to actually read the ad?

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- b. What do you have to do in order to get the “free” pictures?

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- c. Will this offer allow you to have several photo “proofs” taken, so that you can select the best one to print?

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- d. Do you have to pay if you don’t like any of the shots taken?

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Compare your responses with those in the Appendix, Section 3: Activity 1.



NINETEEN PICTURES FREE? WOW!  
This offer's just what we need! You know, I wanted to get a "Spring" family picture taken – perhaps a vignette against a spring-like background . . . Great birthday presents! Mom and Dad each want a picture, and so do Irene's mom and dad, then my two sisters and brother . . . Then of course, it'd be nice to give each of the kids a picture for their rooms. And we'd keep a nice big picture to hang in the dining room. Thirty pictures for \$34.99 – and they're worth \$150! And we've still got a coupon for a free 5" x 7" frame. I'd better round up the kids right away!

Uh... Henry...



No time to talk! It says to "Hurry!" See ya!

Always be sure to read the fine print before rushing out to spend your money!

## Activity 2: Finding ‘The Real Thing’

A popular soft drink campaign was created out of a simple slogan: “It’s the real thing.” What is your definition of “the real thing,” whether in products you buy, in people you trust, in goals and dreams you hold dear, or in any other aspect of life?

How do you know when you’re getting “the real thing”? Have you ever been deceived, thinking that you were getting the real thing, but instead getting something disappointing?

### JOURNAL

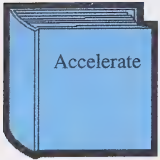
In your Journal write about an experience when what was (or seemed to be) promised was not delivered.

Most retail businesses promise a high quality product and service to their customers. Some can deliver high quality and still make a profit. Others promise far more quality than the customer ever gets. Have you discovered, in your experiences as a customer, or as an employee in business, ways that retailers sometimes exaggerate to make their products and services seem better than they are?



You are about to read a short story about a young man who gets a job as a clerk in a flower shop. Although he is excited at first to learn what he can about the business, he soon learns more than he bargained for. At the end, he faces a difficult choice.





Turn to page 81 in *Accelerate* and begin to read the story “Say It With Flowers.” As you read, consider the following questions:

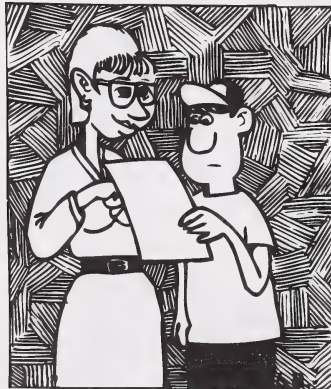
- How would you describe Teruo, the new clerk, as a person?
- What information does Teruo learn about the flowers that troubles him?
- Do you think Teruo is different from the others who work at the flower shop?

When you are finished reading the story, complete the following Journal response.

### JOURNAL

In your Journal respond to the following ideas.

Write about your first responses to this story. Comment on anything you found particularly interesting, or touching, or confusing. Write about what the story means to you. Finally, write at least three to five questions about this story. Choose questions you would truly like to know the answer to, or questions that you think would make good discussion questions.



When you have finished writing your personal response to the story in your Journal, share it with at least one other person. Discuss possible answers to the questions you wrote. Read the personal responses of others and discuss them. What ideas did other people find in this story that are different from yours?

What new meanings in the story become more clear after you discuss it with other people?

Here are three more questions for you to discuss with a partner or small group.

- 1. Why do you think Teruo disobeyed Mr. Sasaki’s orders about selling flowers only from the front of the shop? What is your opinion of Teruo’s actions?

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- 2. Who do you think has the right approach to business: Mr. Sasaki, or Teruo?

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- 3. If you were Mr. Sasaki, would you have fired Teruo?

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Compare your responses with those in the Appendix, Section 3: Activity 2.

## JOURNAL

In your Journal respond to the following ideas.

After your discussion, write a final response to the story. Your response should develop more than one idea about the story. Remember some of the things you can write about in a written response to literature:

- What parts are most meaningful for you, and why?
- What do you think the title means?
- What did you think of the ending?
- What character did you identify most with, and why?
- Is there a point to this story? What do you think it is?
- Your own questions

If you had difficulty understanding the story, check Extra Help, question 1 for further assistance before you write your responses.

## Writing A Drama Script



In this activity you will be writing a part of “Say It With Flowers” as a drama **script** for actors to read. But first, you need to understand what a drama script is and what it looks like.

Following is an example of a part of a short story. Immediately after the story you will see the same piece written as a drama script.

*Script: in drama, the written play containing the characters' speeches, stage directions, and scene information*

## Diner

Janice's heart was racing, for she was late again for work. As she roared into the parking lot, she silently cursed herself for staying so long at Bob's house. Oh well, she thought – Bob was a whole sight more entertaining than the people she had to wait on and clean up after in the diner. She wondered to herself what she was going to say when Monica, the head waitress, confronted her. Monica was always in a sour mood, and always seemed to take it out on Janice. As she hurried into the staff office, Janice groaned when she saw Monica at the desk doing staff scheduling.

“Uh-sorry,” Janice mumbled as she hung up her coat. “Math teacher kept me after school again.”



Monica butted out her cigarette and stared at her. "I'm really getting sick of this, you know? How come everybody else around here has to toe the line except you? I'm not gonna cover for you today."

Monica's voice had an irritating whine that always set Janice's teeth on edge.

Janice flared, and whirled around as she struggled into her uniform.

"Like, I already said I was sorry!" she snapped. "Just get off my case, all right?"

"Keep it up, girl, and I'm gonna tell Al you're never here on time."

Monica frowned and bent over her schedule charts. "And you can forget about getting Friday night off," she muttered.

*Dialogue: in literature,  
conversation among  
characters*

Now read this same **dialogue** as it might appear as a drama script.



## Diner



*A small office, cluttered with paper. In the centre is a desk, and in one corner is a closet. Clattering plates and people's voices fill the background – this office is just off a restaurant. Working at the desk is a woman dressed in a waitress's uniform. Suddenly, in bursts Janice, a teenaged girl, wearing a coat.*

**JANICE:** (*Mumbling*) Uh – sorry. Math teacher kept me after school again. (*Goes to the closet and begins pulling on a waitress's uniform*)

**MONICA:** (*with a whining tone*) I'm really getting sick of this, you know? How come everybody else around here has to toe the line except you? I'm not gonna cover for you today.

**JANICE:** (*whirling around as she struggles into her uniform*) Like, I already said I was sorry! Just get off my case, all right?

**MONICA:** Keep it up, girl, and I'm gonna tell Al you're never here on time. (*frowning and bending over her schedule charts*) And you can forget about getting Friday night off.



Can you spot the differences? What things had to be left out in the drama script?

4. List the differences in format and in content between the short story dialogue and the drama script.

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Compare your responses with those in the Appendix, Section 3: Activity 2.

Can you tell now what a drama script is? Readers sometimes forget that a drama script is only a skeleton of the whole scene as it appears in a short story. The actors bring the drama to life with their facial expressions, gestures, movement, and tone of voice. The script that the actors use shows only the characters' words and actions, but not their thoughts, or all the description that fills in details about what's going on.

Cartoons are like a drama frozen in still pictures on a page. Read the following cartoon, then the “script” of this cartoon which follows.

## FOR BETTER OR FOR WORSE

LYNN JOHNSTON



**Father:** Just look at that lawn. It sure needs mowing!

**Michael:** Um?

**Father:** Amazing how quickly grass grows around here.

**Michael:** Yeah.

**Father:** Wouldn't take much effort to pull out the lawn mower and go 'round a few times.

**Michael:** Uh huh.

**Father:** Sure would be nice to have it done.

**Michael:** Yeah.

**Father:** Michael, you have been sitting on your butt for the last two hours! – Why don't you mow the ruddy lawn?!!

**Michael:** Gee Dad . . . I don't know . . . I would've if you'd asked me to!

<sup>1</sup> Universal Press Syndicate, Inc. for the cartoon “For Better or for Worse” by Lynn Johnston. Reprinted with the permission of Universal Press Syndicate, Inc.

Find a cartoon strip from your local newspaper, and write out the characters' words in a script format, using the previous example as a model. Double space your script, because later in this activity you will be directed to return to your script and add some more details. This exercise will form part of your assignment for this section.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



## Stage Directions

So far you have only written the words, or dialogue, from a scene in a cartoon. Did you notice how much is left out when the comic strip characters' actions, gestures, and facial expressions are missing? You can imagine, then, how much more is left out when a real drama, complete with live action and voices (as well as music and sound effects, in the case of radio dramas and movies) is reduced to a drama script.

*Stage directions: details in italics that help the reader or actors of a play to understand the characters and the action*

Usually a drama script shows not only the characters' dialogue, but also **stage directions**, which give the actors suggestions on the actions or the kind of vocal expressions they should use. When you read a drama script, these stage directions can help you picture the drama in your mind.

Now read the cartoon script used in the previous example, but this time showing stage directions.

*Setting: A beautiful summer day. Michael, a teenager, is sitting on the family's front step reading a book. His father has just finished cleaning windows, and now walks up to Michael, still carrying a rag and a can of spray cleaner.*

**Father:** *(Casually, looking out over the yard)* Just look at that lawn. It sure needs mowing!

**Michael:** *(Looking up from his book)* Um?

**Father:** Amazing how quickly grass grows around here.

**Michael:** *(Looking back down at his book.)* Yeah.

**Father:** *(Still looking out at the yard)* Wouldn't take much effort to pull out the lawn mower and go 'round a few times.

**Michael:** *(Still reading, and not really paying attention to his father)* Uh huh.

**Father:** Sure would be nice to have it done. *(He starts to walk away)*

**Michael:** Yeah.

**Father:** *(Stops walking, turns to look back at Michael, and sees him still sitting on the porch.)*

*(Suddenly yelling)* Michael, you have been sitting on your butt for the last two hours! – Why don't you mow the ruddy lawn?!!

**Michael:** *(Thinking for a moment)* Gee dad . . . I don't know . . . *(shrugging his shoulders)* I would've if you'd ask me to!

*Setting: the time, place, and situation in a piece of fiction*

Now it's your turn. Go back to the drama script you wrote for a cartoon you chose. First write an opening paragraph showing the **setting** of the scene (the time and place) and briefly describing who the characters are and what they're doing as the scene starts. Then add stage directions to the characters' words. Stage directions are just phrases briefly describing the characters' tone of voice, major actions, and important gestures or facial expressions. You don't need many stage directions, and you don't have to write them in after each character's speech. Only put it in stage directions where needed to help the reader and actors picture exactly what is happening. Put the stage directions in parentheses just before or just after the characters' speeches. If you need more help, look back at the drama script for the scene from "Diner" appearing at the beginning of this activity on drama scripts.



5. Now choose any of the following possible scenes related to the short story "Say It With Flowers." None of these scenes were actually shown in the story, but they could have happened or might happen after the story.

- Tommy teaching Teruo how to sell flowers
- Teruo trying to sell flowers when a customer asks if the flowers are fresh
- Teruo selling the fresh flowers to a customer on his last day
- Mr. Sasaki telling his wife about Teruo after firing him
- Tommy and the narrator discussing Teruo's problem
- Teruo telling his friend why he was fired
- an idea of your own for a scene related to this story

Think about what might happen in the scene you have chosen, and what the characters might do or say. Then write the scene as a drama script. Remember to use the correct format (write characters' names at the far left of the page, followed by a colon, then the characters' speech). Remember to write a short paragraph at the beginning showing the setting. Remember also to put in stage directions in parentheses, showing the characters' important actions and gestures.

Your scene should contain at least five statements spoken by different characters; each statement is usually referred to as a “line” of dialogue.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Compare your responses with those in the Appendix, Section 3: Activity 2.

## Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help

In Activity 2 of this section you read a story called “Say It With Flowers.” If you had difficulty understanding this story, read over the questions that follow. Then read the story again carefully looking for answers to these questions.

1. In Module 1, you learned that an important task for readers is to try to form a clear mental picture of the characters. Were you able to clearly imagine how Teruo looked and what he was like?
  - a. List at least three pieces of information you learned about the clerk, Teruo, in the first three pages of the story.  
  

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  - b. What did Mr. Sasaki catch Teruo doing that angered him?  
  

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  - c. Why did Teruo feel so rotten when he had to sell the flowers in the front of the shop?  
  

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- d. Why did Teruo deliberately sell only fresh flowers, and then actually give away flowers on his last day of work?

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- e. Why do you think Teruo seemed so happy when he was fired?

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If you began to get a little mixed up about the techniques used by advertisements to sell a product, take a moment now to study the “info-boxes” on pages 177, 179, and 181 in *Fast Forward*. The charts in these boxes summarize the main information you should know about ads. Flip through a magazine to find one advertisement (preferably a full-page colour ad) that particularly appeals to or catches your eye for some reason. Study this ad, then answer the following questions.

2. a. Which of the “Visual Elements” listed on page 177 of your textbook are contained in this ad?

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- b. Which of the “Story Components” (if any) on page 179 of your textbook are contained in this ad?

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- c. Which of the “Needs Appealed to By Advertisers” (if any) listed on page 181 of your textbook are contained in this ad?

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Compare your responses with those in the Appendix, Section 3: Extra Help.

## Enrichment

Increase your understanding of this section by completing the following two enrichment activities.

1. In this section, you learned techniques used by advertisers to promote a product. Many of the same techniques can be used to promote a person. Pretend that you have just been appointed manager for a new up-and-coming music star. (You may choose an imaginary star or someone actually living who has not yet become a superstar). You have decided that this future star will appeal most to 15- to 18-year-olds. Plan a campaign for this musician that will make him or her into a popular music idol.



WESTFILE INC.

- What advice would you give this person regarding offstage and onstage clothes, hairstyle, general “image” and type of songs?
- What magazines would you try to get to feature this person?
- What information would you release, plant, or suppress about the person?
- What other ideas can you think of to market this person so he or she will become successful?

Describe your campaign on the lines provided.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

2. Do questions 1 to 3 on page 188 in *Fast Forward*. Choose one of the situations listed in question 1, then design an ad for that situation. Consider all of the elements listed in question 2: your market, the visual elements you'll use, the story, the needs you'll appeal to, and the written text. Then create your advertisement.

Compare your responses with those in the Appendix, Section 3: Enrichment.

## Conclusion

**Love, family, friends, sex appeal!**

*Don't be lonely, ugly, sick, rejected!*

**We're better!**

**Trust in us!**

**We can help you!**

**We're scientifically proven!**

*Get your money's worth!*

**Do consumer research!**

**Read the *fine* print!**

**Buy, buy, buy!**

In our consumer-oriented society, many techniques are used by advertisers in the media to get your attention and to try to influence you. The message is often directed right at you: buy, buy, buy! Are you a victim of “the big sell”? Or do you decide your dreams and wishes by yourself, and refuse to be influenced by what the media offers as pre-packaged dreams?

This section presented some selling techniques used so effectively by the media. You learned how to read, view, and listen critically to the media's big sell. The rest is up to you.

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.



## MODULE SUMMARY



The overall theme of this module is deciding what your dreams and wishes are for your own future. You read about many influences on your dreams:

- defining what makes a winner
- looking at ways in which you are a winner
- coming to terms with failure and mistakes, as being an important part of reaching your dream
- deciding who your idols and role models are
- examining the way TV portrays life
- picking apart “the big sell” presented to you by advertisers who want your dreams to focus on their products

You developed these Language Arts skills and concepts throughout this module:

### Reading

- finding the main idea
- point of view
- scanning
- predicting content using title, subheadings, and pictures

### Writing

- writing a description – finding focus and using vivid details
- revising your writing
- editing for mistakes, especially in end punctuation
- writing a drama script

### Speaking/Listening

- discussing ideas about literature with others
- listening for main idea, mood, and structure
- listening critically to advertisements to find empty claims

### Viewing

- critical viewing of television and print advertisements
- finding difference between reality and fantasy on TV shows

You will find, as you progress through the next four modules, that you will continue to develop and build on these skills. Good luck!

# Appendix

	<b>Glossary</b>
	<b>Activities</b>
	<b>Extra Help</b>
	<b>Enrichment</b>



## Glossary

<b>Antagonist</b>	<ul style="list-style-type: none"><li>• the principal opponent of the main character in a story</li></ul>
<b>Comma splice</b>	<ul style="list-style-type: none"><li>• a grammatical error caused by joining two or more grammatically complete sentences with only a comma</li></ul>
<b>Conflict</b>	<ul style="list-style-type: none"><li>• the struggle between the main character and an opposing force</li></ul>
<b>Conjunctions</b>	<ul style="list-style-type: none"><li>• words that join words, phrases, clauses, or sentences</li></ul>
<b>Co-ordinating conjunctions</b>	<ul style="list-style-type: none"><li>• and, but, or, nor, for, yet, so</li></ul>
<b>Dialogue</b>	<ul style="list-style-type: none"><li>• in literature, conversation among characters</li></ul>
<b>Editing</b>	<ul style="list-style-type: none"><li>• in writing, the process of proofreading and correcting grammatical problems and surface errors such as in capitalization, spelling, and punctuation</li></ul>
<b>Fiction</b>	<ul style="list-style-type: none"><li>• literature which tells of imaginary events, places, experiences, or people</li></ul>
<b>Focus</b>	<ul style="list-style-type: none"><li>• in a piece of writing, the central point of attention: in photography, the sharpness of the image</li></ul>
<b>Parody</b>	<ul style="list-style-type: none"><li>• a humorous or satirical imitation that intends to ridicule something serious</li></ul>
<b>Point of view</b>	<ul style="list-style-type: none"><li>• the position from which something is observed or considered</li></ul>
<b>Protagonist</b>	<ul style="list-style-type: none"><li>• the main character in a story</li></ul>
<b>Revision</b>	<ul style="list-style-type: none"><li>• in writing, the process of revisiting and reworking the material It involves focusing, developing, deleting, reordering, and changing the text.</li></ul>
<b>Rhythm</b>	<ul style="list-style-type: none"><li>• in language, the sound pattern and beat created by the speed and flow of stressed and unstressed syllables of words</li></ul>



**Run-on sentence**

- a grammatical error that results when two (or more) grammatically complete sentences are run together without being separated by a period or other appropriate punctuation, or without being joined by a co-ordinating conjunction

**Scanning**

- a reading technique used to find facts or information quickly by locating key words

**Script**

- in drama, the written play containing the characters' speeches, stage directions, and scene information

**Seed sentence**

- a sentence that states the most important thing that a writer wants to communicate to the audience

**Setting**

- the time, place, and situation in a piece of fiction

**Stage directions**

- details in italics that help the reader and actors of a play to understand the characters and the action

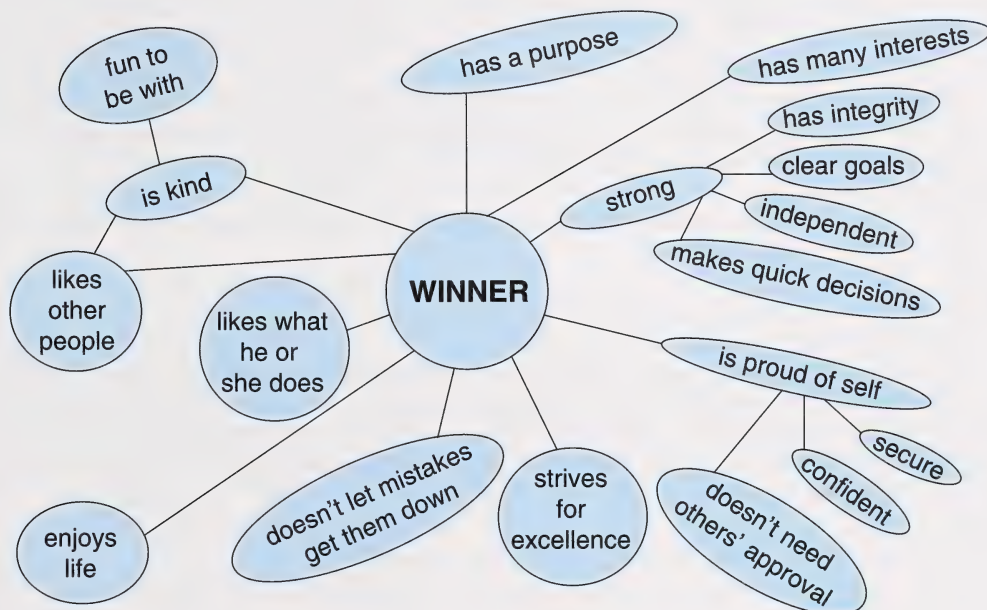
**Summarize**

- giving the main points only, avoiding unnecessary details

## Suggested Answers

### Section 1: Activity 1

1. Answers will vary. Below is a sample cluster, but there are many possibilities.



2. Your response here will likely be very personal. Here are sample responses to some of these quotes:

**Student A:** I liked A. because I believe that you never should feel that you're so successful that you can just not try hard anymore. You have to keep trying hard, and keep accepting challenges and setting goals for yourself. The real success is what you find on the way. Like on our basketball team, we won the provincial semi-finals and that was a success, but the thing we were really proud of was all the hard work we did to get there.

**Student B:** I think E. is really true and you can see why when you look at rock music. All the groups that hit success too fast don't really deserve it. They just get wrapped up in all the money and the fame and fans, and pretty soon they're forgotten. The best musicians are the ones who play just to achieve their own goals. They're not in it for the big bucks, but to make great music. Those musicians are the really successful ones.

## Section 1: Activity 2

1. Answers will vary slightly. Following is one possible opinion: In his parable about success and failure, author Robert Fulghum presents the idea that many people expect too much from themselves. They forget that even the most successful people actually experience a great deal of failure. Ty Cobb, considered one of the world's greatest batters, was only successful about one-third of the time. Perhaps another message is that real success is rare; most people have to persist, making lots of mistakes, in order to reach the odd success.
2. The main idea seems to be that people will not be able to accomplish anything of value or learn if they don't allow themselves to make mistakes. Another main idea is that people should always try to give something their best effort. They have to be prepared to take a risk, thoroughly plan their course of action, and then go for it.
3. *Defeat* could be defined as losing in a competition to someone or something. Do you have a better definition?
4. Answers will vary depending on who you choose to write about. Be sure that you explain what the defeat was as well as how that person handled it. Did the person continue to try? Or did the person give up? What did the defeat do to that person's life? There are many examples in the sports world of athletes experiencing major, disappointing defeats. Newscasters always seem anxious to interview these people to find out their feelings just after a setback. Listen carefully to such interviews to find out how different people cope with losing.
5. Answers will vary. A sample chart is provided:

How was El Gallo a loser?	How was El Gallo a winner?
<ul style="list-style-type: none"> <li>• ran away from the bulls</li> <li>• cowardly</li> <li>• made long silly speeches</li> </ul>	<ul style="list-style-type: none"> <li>• very popular; unique style!</li> <li>• non-violent; spared the bulls' lives</li> <li>• entertained the crowd</li> </ul>

6. Your writing will depend on the person you choose to describe. If you find it easier to discuss the person from a negative point of view, try looking closely at every one of the negative characteristics to see how it can be viewed positively. For instance, El Gallo's failure to kill bulls may make him a bad matador in the eyes of bullfight fans, but animal rights activists would call him a hero for the same thing.

### Section 1: Activity 3

1. Some possible explanations follow:

Mr. Ford knew all the families in the area, and understood how poor they were. He forgave the boys for shoplifting small items when they had no money. Perhaps too, Mr. Ford didn't want to shame the boys' families, or add to the families' problems, by reporting their sons as thieves. As well, maybe Mr. Ford wanted to keep everybody's business in the area, and so he wrote off a few "disappearing" items to maintain good customer relations.

2. Some possible explanations follow:

Mr. Ford wanted to see if the boy had matured and grown out of stealing. Perhaps Mr. Ford had always wondered if the boy only stole because he really wanted the marbles but just had no money sometimes, or whether the boy just stole for kicks. Maybe Mr. Ford wanted to prove to the boy himself that he had grown up, and was no longer a "petty thief." But a key line is when the boy comes back to the store with the lady's money, and Mr. Ford's "face lit up in relief," which indicates that Mr. Ford may really not have known whether the boy would steal the money or not.

3. Some possible explanations follow:

The narrator may be grateful to Mr. Ford for not calling the police and harassing their parents when the boys stole small items. Maybe the narrator feels that if Mr. Ford had made an issue out of the stealing, the boys would have retaliated, and perhaps their "petty" crimes would have grown to bigger ones. Maybe the narrator is now grateful to Mr. Ford for helping the boy prove to himself how much he has grown up since the days of his petty thievery. Maybe the boy feels that Mr. Ford has forgiven him his past thefts, and trusts him.

### Section 1: Activity 4

Writers seem to select only a few details to emphasize important key characteristics, and to create an overall impression. Ted Allen, who wrote "Lies My Father Told Me," picks only a few physical details to emphasize the grandfather's strength: his height (six foot three), his strong voice, his bony hands that "looked like tree roots; they were powerful," his long grey beard streaked white. Gregory Clark, who wrote "The Bully," emphasizes Aubrey's paleness, his large size, and the fact that "nobody loved him." Both writers also describe not only the person's appearance, but also his voice, his behaviour, and the ways he relates to other people.



## Section 1: Follow-up Activities

### Extra Help

Your answer to each of these questions could be developed into its own paragraph. Your opening paragraph could, as an introduction, explain the three most outstanding characteristics of the person. Then your second paragraph might focus on describing what the person looks like in action (action is often more interesting to readers than plain static “word portraits”). Each of the incidents or examples you thought of can be told as a mini-story, complete with moment-to-moment action and even conversation (think of how good joke-tellers tell a story, putting in what everybody said and did to bring the joke to life). You might finish each “mini-story” by stating what characteristics the example demonstrates about the person.

These are only suggestions, designed to help you think of materials to include in your description if you're stuck. Maybe you've now thought of several other possible ways to develop your composition. Go with the flow!

### Enrichment

1. a. Success and a voyage are alike because they are both concerned with reaching a goal or a destination. In both cases it will take time to reach your goal and you will have to overcome obstacles and difficulties along the way.
- b. Here is a sample response written by a student:

I know what Mr. Nixon means when he says “to win is sometimes to lose.” It means that whenever you do something, you risk making a mistake and what you learn from the mistake helps you reach your goal.

I remember the first time I tried to bake some muffins. I got a recipe from a friend of mine who bakes wonderful muffins. It was a simple recipe and everything worked well until after the muffins came out of the oven. I couldn't get them out of the pan, except in pieces. I was so disappointed, but I didn't give up. I learned from that experience that you have to butter or oil the pan first so that the muffins won't stick. Now I bake muffins all the time and they always turn out great. Want my recipe?

- c. Your answers will be different, because you are expressing your own opinion. The following sample responses show two different points of view about Nixon's statement.
- I think life is a game because you have a goal, which is like the object of the game, and you try to reach that goal by going through various obstacles such as the ones you find in a game.
  - I totally disagree with Mr. Nixon. Life is not a game. In most games that I've seen, the object is to defeat or destroy your opponents. You've successfully reached your goal when you are the last player in the game or when you've beaten everyone else to the end destination, whatever that may be. In a game you have no friends, no loyalty, no compassion. It's you against everyone else. Life just isn't like that, and I feel sorry for anyone who thinks it is.
- d. Answers will vary depending on your opinion.

To find examples, think of times when you sometimes wanted something so badly that you were willing to do almost anything to get it, even if that "anything" resulted in negative consequences. Or think of a difficult choice you had to make where selecting one option meant losing something important. Or perhaps you've won a prize or a competition, then regretted winning. Can you think of other situations where "to win is sometimes to lose"?

- e. Answers will vary depending on your opinion. Be sure to explain your opinion fully. Following are some student samples:

To win is to feel power, feel energized, feel glad to be yourself.

To win is to struggle against a worthy opponent, and later feel grateful to that opponent for helping you reach farther than you thought you could.

To win is to challenge yourself with a tough goal and actually attain it, only to find out that you've set a new goal for yourself that's even tougher.

2. a. The writer seems to admire Martina very much, and concentrates on the human side of this tennis player.
- b. The writer emphasizes Martina's age, and seems to think that she will not win a major championship again.
- c. The writer seems to think men's tennis is more important than women's tennis, because most of the article focuses on the men's championship.

3. Answers will vary. You will pick the description you like best based on whichever one you can picture clearly in your mind. Some of the most vivid *showing* images, using specific details to describe something so the reader can picture it clearly, are listed below.

Description #1

- skinny little boy ... wearing a red sweater and blue overalls, stood near the end of the fruit stand where there was a pyramid of red apples
- hands linked loosely together in front of him...
- head with straight, untidy brown hair that hung almost down to his blue eyes, cocked over to one side

Description #2

- sleeves...rolled up...he folded his hairy forearms across his deep chest.
- he grew a little fatter and a little slower
- The store was untidy, and the fruit and vegetables no longer had the cool, fresh appearance they had in the stores of merchants who were prosperous

Description #3

- He mopped his shining forehead and wiped his red mouth and lazily picked up one of the apples from the top of the pile
- He munched it slowly with great relish, spitting out bits of red skin, and gnawing it down to the core
- his mouth dropped open helplessly, and his blue eyes were innocent and hopeless

## Section 2: Activity 1

Answers will vary. Here are some sample student responses:

- Stevie Ray is my idol – his music is really deep and I think he's a visionary. Besides he's probably the best guitar player who ever lived.
- Magic Johnson is my idol. He's a number one basketball player, and kept his spot year after year. When he announced he has the HIV virus, he showed dignity and strength right to the end.
- Joan of Arc has been my idol ever since I first read about her. She was strong and confident and never doubted her vision for a better country.

## Section 2: Activity 2

1. Your questions will vary, depending on what you wonder about when you read the subheadings.

Subheading	Question
Stress	Why did Steve Fonyo have stress?
Routine	What was Fonyo's routine on the road?
Entourage	What is an entourage? What was Fonyo's entourage?
Freezing	How did Fonyo keep going through freezing weather?
Stubborn	Why do the papers say Fonyo was stubborn?
Rhythm	What kind of running rhythm did Fonyo have?
Increases	What kind of increases is this referring to?
Controversy	What sort of controversy was Fonyo involved in?
Involved	Who is involved in Fonyo's run?

2. Your personal responses to Fonyo will vary. Some students admire him for his courage and persistence, while others feel he needs to grow up and act more mature in public. Some students feel he should have found a different way to raise money rather than to repeat the cross-Canada run that Terry Fox had to abandon, while others think his gesture of finishing Fox's heroic effort is admirable. Some think he's lucky – that he was in the right place at the right time to become an automatic hero. Some think he is an unusually determined teenager, who took a great risk to follow a dream, and then “went the distance.” What do you think?



3. When you answer this question, think about how your feelings toward Fonyo may have changed during the course of the article, then see if you can find what pieces of information shaped your opinion about him. Did his appearance shape your feeling about him? Did the opening picture, looking up at Fonyo as if he were very tall, influence your opinion? What effect did pictures of Fonyo receiving an award and delivering a speech have on your opinion of him? (Remember: the photographer could have included pictures of Fonyo and his father fighting in the van, or of the Fonyo family restaurant, etc.)
4. The point of view in this article seems to be that Fonyo is a true hero, although he doesn't always look or act like a hero. While the article acknowledges Fonyo's immaturity, it also stresses his growth throughout the trip and the unfair comparisons of the teenage school-dropout Fonyo to the university-educated older man, Terry Fox. There are other possible answers. What did you think the point of view was?
5. Answers will vary. Here are some guidelines:
  - a. People who are born great are those who inherit great wealth, or inherit leadership of a country (such as children of a monarchy). Some people are born great because they are born with great talents.
  - b. People who achieve greatness are those who are very determined, or very persistent, and manage to accomplish great things all on their own.
  - c. People who have greatness thrust upon them are people who find themselves in crisis situations, such as tragedy, disaster, war, etc., and accomplish great things when they try to cope with the situation.
6. Your idea of what makes a true hero is very personal. Don't forget to show your ideas by using examples. You will be asked to write about this topic as an assignment for this section.

### Section 2: Activity 3

1. A hero is someone you idolize. It's as if the person is no longer human, but almost a god. You feel like you almost love that person or would do anything for him or her. A hero has qualities you don't see in your everyday average person. He or she has a certain determination in spite of all kinds of obstacles. He or she makes you feel better about human beings and gives you new standards to live up to. He or she succeeds just because he or she kept on trying long after everyone else would have given up.
2. Do you have a particular hero? Most people admire a person who makes a great contribution to society. But why are certain human beings idolized just because they appear in popular movies? Some musicians become stars even though they aren't very talented. Some sports players are very rich and famous too. But are they heroes? What defines a "hero," anyway?

## Section 2: Activity 4

1. Answers will vary. Here are some possibilities:

Occupational Group	TV Image	Real-Life
<b>Police</b>	<ul style="list-style-type: none"> <li>• pursue criminals in spectacular car chases</li> <li>• ignore police chiefs and rules to perform heroic rescues</li> </ul>	<ul style="list-style-type: none"> <li>• routine tasks – only rarely have shootouts, car chases, etc.</li> </ul>
<b>Doctors</b>	<ul style="list-style-type: none"> <li>• have all the medical answers</li> <li>• often perform life-or-death operations</li> <li>• always caring and understanding</li> </ul>	<ul style="list-style-type: none"> <li>• image depends on your experience with real doctors</li> </ul>
<b>Teachers</b>	<ul style="list-style-type: none"> <li>• ranges from teachers who are nasty, to teachers who are wonderful and change kids' lives forever</li> </ul>	<ul style="list-style-type: none"> <li>• answers will vary</li> </ul>
<b>other groups</b> <ul style="list-style-type: none"> <li>• nurses</li> <li>• FBI agents</li> <li>• criminal lawyers</li> <li>• detectives</li> <li>• oil tycoons</li> <li>• executives</li> </ul>	<ul style="list-style-type: none"> <li>• answers will vary depending on group</li> </ul>	<ul style="list-style-type: none"> <li>• answers will vary depending on group chosen</li> </ul>

2. Answers will vary depending on the kind of TV show you watch. Use your own opinions, and be sure to observe carefully! Is the main character of the TV show a typical hero? (Some typical characteristics that TV heroes may demonstrate include the following: calm and cool-headed, even in chaotic situations; attractive and well-dressed; intelligent and fast-thinking; talented and skilled; popular and well-liked; caring and generous; confident and very independent.) Or does the main character have faults, make mistakes, show weaknesses, or in other ways show that he or she is human? If you do not have access to a TV, skip this question.

## Section 2: Activity 5

1. The time period is vague, although the use of horses and the reference to muskets and King George's men suggests a period of British history sometime between the eighteenth and the nineteenth centuries. It is late at night at some inn.
2. You may think that the protagonist is the "good guy" and the antagonist, if human, is the "bad guy." However, as this activity pointed out, this is not a reliable way of determining who the protagonist and antagonist are.

The protagonist is always the main character in a work of fiction. The main character in this poem is the highwayman. How do we know he is the main character? The first clue is the title of the poem. Titles often tell you something about the main character or about the action in the story. The poem also focuses on the highwayman, his situation, and ultimately his death. The poem ends when the highwayman's life ends.

King George's men are the antagonists. They prevent the main character, the highwayman, from getting what he wants. They eventually take away from the protagonist everything that is important to him – the woman that he loves and life itself.

3. In any movies or TV shows where the outlaws get the audience's sympathy, the police are often shown as the villains (cruel and rough, or stupid and bumbling).
4. You may have chosen Bess as the heroine for her bravery, choosing to warn her lover with the gunshot of her own suicide rather than allow him to be taken by the police. Or you may have chosen the highwayman himself as the hero, daring and mysterious, coming back to the inn to certain death because he'd heard the news about Bess.

## Section 2: Follow-up Activities

### Extra Help

Your answer will vary according to the television show you selected to examine. Here is a sample student response based on the popular television show "Star Trek: The Next Generation."

Character: Captain Jean-Luc Picard

- a. bald, hawk-nosed, steely-eyed, wiry slight build

- b. don't know any
- c. cares about crew, quick thinker, examines problems carefully before making decisions, allows crew to take responsibility and make decisions on their own
- d. seems to favour Data (another character) and trusts anything Data suggests, sometimes makes decisions based on emotions rather than logic
- e. stays calm even under enormous pressure, always acts in a responsible and mature fashion, never gives in on things he believes in
- f. never eats, smokes, drinks alcohol, goes to the bathroom, has a shower, looks dirty, etc.
- g. no finances are shown, although he has everything he wants
- h. conflict with another person over what is the right thing to do in a tough situation

### Enrichment

1. Answers will vary, as this is an exercise in creative writing. Be sure to check your treatment to see that you have included all the parts asked for in the question. If you can, show your treatment to someone else and ask that person for his or her personal response to your new "TV show."
2. Answers will vary. Have fun with this exercise! Following is part of a sample parody of "The Highwayman."

### The Highway Girl

(with apologies to Alfred Noyes)

The wind was calm in the city, the night was soft and fair,  
The moon was a sliver of neon, pale in the streetlight's glare;  
The road was a twist of black licorice, winding up to the gymnasium door,  
When the highway girl came jogging –  
Jogging – jogging –  
The highway girl came jogging, on to the aerobics floor.  
She'd a coloured band on her forehead, her leotard drenched with sweat;  
Her cross-trainer shoes were expensive, though her socks were all muddy and wet;  
But they fitted with never a wrinkle on her strong and fast-moving feet  
As she jogged with a jewelled twinkle  
Her lavender eyes a-twinkle,  
Her leotard a-twinkle, as she leaped to the rock-music beat.



### Section 3: Activity 1

- Answers will vary, although here are some sample ideas to compare with yours. In figure 9-2, the intended audience might be young business people, males in particular, who want to be *tough*. The word *power* is repeated in prominent places in the ad, so people who want power would be attracted. Macintosh are among the more expensive computers, so the target audience would earn at least a middle class income. The military helmet would appeal to anyone who believes in a tough, combative approach to business. In figure 9-3, the intended audience is likely young women who value fitness as well as being slim (the ad emphasizes athletics with the Olympic medal winner and the gymnastic picture). The young woman's dress is expensive and the ad's colours (black, white, and gold) are traditionally sophisticated, so probably the ad hopes to attract young women with money and rather glamorous tastes.
- Everyone's ideas will vary slightly. Here are some sample responses:

		Cancer Society Ad	Tourism Ad
VISUAL ELEMENTS	Mood	stark, blunt, cold, unforgiving	serene, escapist, peaceful
	Overall Composition	contrast between white background and dirty pile of butts	contrast between the evening shadow of the valley and the reddish sunset glow on the mountains
	Logo	Cancer Can Be Beaten	Super Natural British Columbia
	Light	white, flat, smoke shadow	"sunset glow," warm
	Typeface	typeface is plain and stark like the message	large white typeface stands out well against the dark valley
	Colour	white and black	earth colours (browns, rusts)
	Shapes	focus is one vertical stream of smoke up to the message about death from smoking	horizontal flowing lines (created by the mountains) with one vertical pine in the foreground

3. Figure 9-7 seems to appeal to a need to be free from fear (a “safe” oil) as well as a need to have status (if you have an engine that runs “lean and mean” unlike an engine like your dad’s, then you need an oil that can “meet the demands”). Figure 9-8 may appeal to people’s needs to belong to a group (Fuji apparently gives you the “dynamite look of the latest in fashion”) as well as the need to be physically attractive (the ad focuses on being stylish).
4. The image of this gasoline seems to be one of power, speed, excitement, and adventure.
5. The missing words are actually scrunch, spike, flare, rake, sculpt, and studio. Your words are probably much different. Compare yours to other people’s guesses. What different feelings and messages are conveyed by the different words used in this ad? What feelings and ideas do the ad’s actual words stimulate?
6. The following words in bold type are “weasel words,” words that seem to promise something but actually are so vague they say nothing.
  - a.
    - Introducing new tartar-**fighting** “Winterfresh” – it doesn’t say the toothpaste will actually get rid of tartar, only that it will “fight” tartar, whatever that means.
    - **fights** tartar
    - **helps** reduce cavities
    - **protects** against bad breath – doesn’t say it actually gets rid of bad breath
    - **improves** dental health
  - b.
    - a **revolutionary** shampoo that **fights** dry scalp – What makes a shampoo “revolutionary”? It doesn’t say it will overcome the dry scalp condition, only that it will “fight” dry scalp.
    - new “Dry Top Plus” gets to the root of the problem – What’s the “root of the problem”? And what does the shampoo actually do to solve the problem?
    - the mild cleaning **agents** – what exactly are these “cleaning agents”? Perhaps they’re just soap.
    - actually **help** restore the natural moisture – doesn’t say the shampoo really adds moisture, only that it might help.
    - ...contains a **unique clinically developed formula** – any product that really has a “unique formula” will say exactly what it is or what the “magic ingredient” is.

- c.
  - **fresh spring goodness** – what exactly is fresh spring goodness?
  - ...that **just-picked sunny flavour** – notice this ad tries to make you believe that the juice is made from fresh-picked fruit. The words, however, say only that the “flavour” is sun-ripened and just-picked, whatever that means.
  - the **perfectly natural summer break** – how can a break be “perfect” or “natural”?
- 7.
  - a. The main “hook” is the promise of something for free – in this case, 19 free portraits.
  - b. You have to buy the pre-set package of 30 portraits for \$34.99 to get the free pictures.
  - c. The ad states you must accept the pictures as taken: “Poses our selection” means that the portrait studio chooses the pose that will be photographed. You have no control over how the shots will be set up or how you will be photographed.
  - d. You give the company a \$2.00 deposit when you have the pictures taken. This might be to cover the cost if you don’t like the pictures and refuse to buy them.

### Section 3: Activity 2

1. Teruo could not bring himself to sell what he considered to be old flowers (the narrator tells us they will only last a day or two) to customers while telling them these are fresh flowers. The other boys in the shop laughed at this: they may have decided that in business, truth is not always important. Or they may truly believe that, whether day-old or week-old, the customer is still getting a good product. They may believe that Mr. Sasaki’s shop is no different than all the rest, and that the best that customers can really expect are flowers that will die in a day or two. Perhaps they too, are worried for their jobs and will do whatever Mr. Sasaki tells them. Do you believe Teruo is right to lead customers to the freshest flowers at the back of the store, leaving the older flowers at the front to rot?
2. What would happen to the flower business if everyone acted as Teruo did? On the other hand, can you find a way that Mr. Sasaki could sell only the freshest flowers and still make a profit? Or should Mr. Sasaki and his staff simply tell customers the truth about the fresh flowers and the older flowers?
3. Answers will vary, of course. You might consider whether you would have fired Teruo much earlier than at the end of the day. Or perhaps you would have talked to Teruo first to discover exactly what his problem was. Would you have asked Teruo for his suggestions on better ways to run your business? Or maybe you would have fired Teruo long before, when you first discovered he was selling fresh flowers? Or would you have taken the time to explain to Teruo exactly why your business depended on cycling the flowers from back to front so all got used?

4. The drama script differs from the short story dialogue in the following ways:
- no quotation marks around the things the speakers say
  - speakers' actions and tone of voice are in parentheses
  - speakers' names are always written at the far left side of the page
  - speakers' thoughts are left out
  - much of the detail describing what speakers look like and how they behave is left out
5. Here is a sample scene that shows how one student visualized Teruo's job interview.

*Setting: A small flower shop in Alberta. Beautiful bouquets of fresh flowers arranged in vases and baskets are on display in large coolers. Mr. Sasaki, an elderly Japanese gentleman, slightly bald, is standing at the front counter writing out purchase orders. A young Japanese gentleman walks into the shop.*

Teruo: *(clearing his throat)* Uh, excuse me, but are you Mr. Sasaki?

Mr. Sasaki: *(looking up from his work)* Yes I am. What can I do for you?

Teruo: *(extending his hand and grinning)* I'm Teruo, the one who phoned about the job.

Mr. Sasaki: *(shaking Teruo's hand)* Ah yes. Well, you know I wasn't really looking for anyone –

Teruo: *(eagerly)* I'm a very hard worker.

Mr. Sasaki: *(frowning in thought, looking Teruo over carefully)* Have you any experience with flowers?

Teruo: No, but *(talking quickly and smiling)* I'm a fast learner and I very much want to learn all I can about your business.

Mr. Sasaki: Well – *(pausing, then smiling)* Okay. We'll give you a try. Be here at nine o'clock sharp tomorrow morning.

Teruo: *(bowing)* You won't regret it, sir. I'll do my very best. *(Turning and walking out of the shop)*



## Section 3: Follow-up Activities

### Extra Help

1. a. There are several pieces of information given about Teruo, although none of them are too definite. You as the reader are allowed to interpret the following information in your own way to form a 'picture' for yourself of the character Teruo:
  - "He was a weird one to come to the shop . . ." (page 81)
  - "There was something about this young man's appearance I could not altogether harmonize with a job as a clerk in a flower shop." (page 81)
  - "He was a quiet fellow with very little words for anybody, but his smile disarmed a person." (page 82)
  - "He was curious almost to a fault, and was a glutton for work." (page 82)
- b. Mr. Sasaki watched Teruo lead customers to the back of the store where the freshest flowers were kept, even though Teruo knew that the flowers in the front of the store were to be sold first.
- c. Teruo seemed to feel badly because he didn't want to lie to the customers, telling them "our flowers are always fresh" when it wasn't true. Did you find any other reasons why he might be uncomfortable selling flowers from the front of the shop?
- d. On his last day of work, Teruo acts very strangely. The narrator says "he was unusually high-spirited." Perhaps Teruo had already decided he was going to sell only the freshest flowers no matter what happened. All day Teruo seemed to do business the way he wanted to: giving customers only the best, no matter whether they paid for it or not. Perhaps he suspected he was going to have to either quit or be fired, and he wanted his last day to leave him with a good feeling about doing "honest" business and pleasing customers.
- e. You be the judge: Did Teruo do things the way he'd like the flower business to be run on his last day? Was that why he was so happy? You can tell he's happy by the narrator's final description: "Good-bye. Good luck," he said cheerfully to Tommy and me. He walked out of the shop with his shoulders straight, head high, and whistling. (page 89) Perhaps you think Teruo is just very happy to finally escape from the flower business and Mr. Sasaki. Do you have any other ideas?

2. The visual elements, story components, and needs appealed to by advertisers will depend totally on the ad you choose. Whether you're absolutely right or not about the way you analyse an ad is not as important as what happens to you when you look for these things. When you're trying to figure out things like what the story components are, or what needs in you the advertiser is trying to appeal to, suddenly you're the critic. The ad has no power over you. The ad can't psychologically make you feel you want to buy a product whether you need it or not. When you critically examine ads, you're in control of your own decisions.

### Enrichment

1. Answers will vary – this is a creative writing exercise. Be sure to think of the audience that you want this person to appeal to. What kinds of things do your audience like to see their “superstars” wearing? What kinds of music do they like? What kinds of magazines do they read? How will you make your “superstar” unique and therefore more appealing than other popular stars?
2. Show your finished advertisement to other people for reactions. What visual things stand out most in your ad for other people? (You may find, to your surprise, that the things you think are most prominent in the ad are different from what other people see.) What parts of your ad do others find most appealing? What things do they associate with your product from your ad? Which people are most attracted to your ad? Ask yourself: Did you attract the target audience you wanted to?









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